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STAR TREK

Interview with
Illustrator Mike Minor
Lighting the "Enterprise"
Movie Update

Interview with
RAY BRADBURY

Careers in SFX:
Part III

"THE THING"

SF in Bronze

NEW PHOTOS
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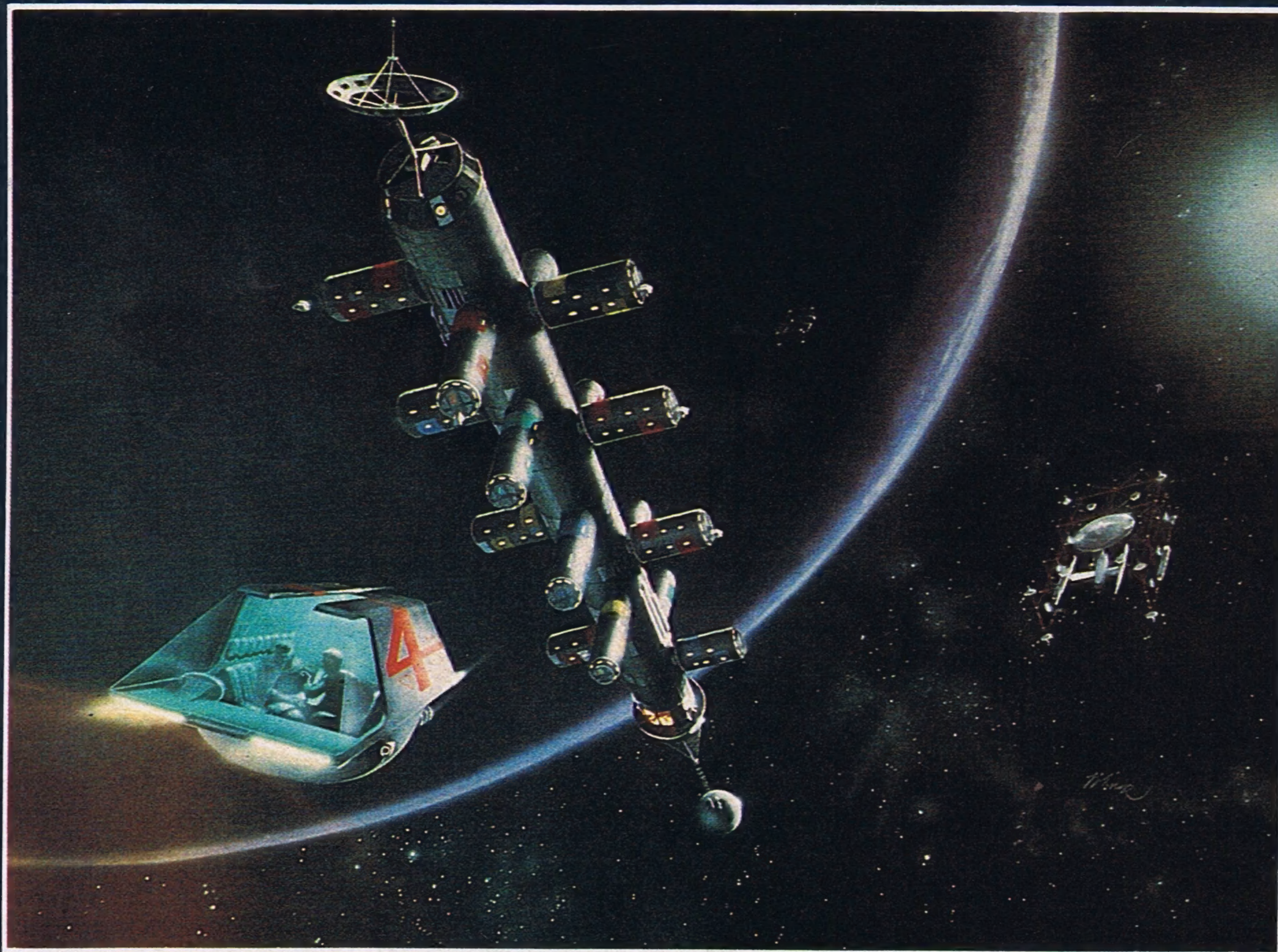
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STARLOG

AUGUST 1979
NUMBER 25

THE MAGAZINE OF THE FUTURE



ART: MIKE MINOR

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ABOUT THE COVER: The refurbished "Enterprise" leaves Earth behind as it speeds out of the solar system in "Star Trek—The Motion Picture." The full painting by "Star Trek" Production Illustrator Mike Minor is reproduced in the center of this issue on pages 34 and 35. The original painting may be seen on exhibition at Dream Master's Gallery in Los Angeles.

ABOUT THE CONTENTS PAGE: Mike Minor's production illustration for the ill-fated "Star Trek" TV movie version. In Earth orbit is the Star Fleet Command Complex and, in the distance, the "Enterprise" being refurbished in drydock.

FROM THE BRIDGE

A recent letter from a reader:
"... You would think that going to a gathering of science-fiction devotees, you would be in the midst of a group of mostly mature, level-headed people. Not necessarily so—you have to look hard and endure some of the most ridiculous and childlike conversations imaginable in order to ferret out a mature personality that you can talk to without feeling embarrassed. You find a bunch of high school or college-age (and older) men and women running around shooting with make-believe ray guns." re

I have much sympathy for this point of view. I and members of my staff attend many science-fiction conventions each year, and we are keenly aware that there is a good deal of nonsense that is a regular part of those gatherings.

Recently, when STARLOG sponsored the film competition at BaltiCon, I had numerous talks with intelligent, serious filmmakers—and I also saw lots of people behaving like freaky derelicts in the hotel lobby—people with whom I would have no common grounds for a conversation.

The people with minds are out there, and the fact that one must weed through a lot of debris in order to find the gold, makes SF conventions just like real life. No different. It makes the discovery of a talented person or the meeting of new friends who share important interests all the more special.

But one last warning: don't confuse fun-loving with brainless. Part of the legitimate attraction of a convention is that you can have a good time—laugh and joke and act a little silly with other intelligent people.

I would like to invite this reader, and all who share his longing, to attend Acadianacon in Lafayette, Louisiana, October 26-28 (see "Future Conventions"). David Gerrold will be the guest of honor, and I will serve as master of ceremonies. Now, David will probably bring his joy buzzer, and I will probably carry my plastic fake vomit in my pocket, but other than that we guarantee you a serious, meaningful event.

* * *

I cannot read every word of every article before it appears in the magazine. Therefore, I was disturbed to read our article on "The Day the Earth Stood Still" in STARLOG #23 and discover an important inaccuracy.

Generally, it was a fine research piece, but the climatic message of the movie was described as "Either the nations of the Earth shall abandon all atomic testing," announces Klaatu, "or the planet will be destroyed..." This is not the first time (nor will it be the last) that the powerful theme of this movie has been misinterpreted.

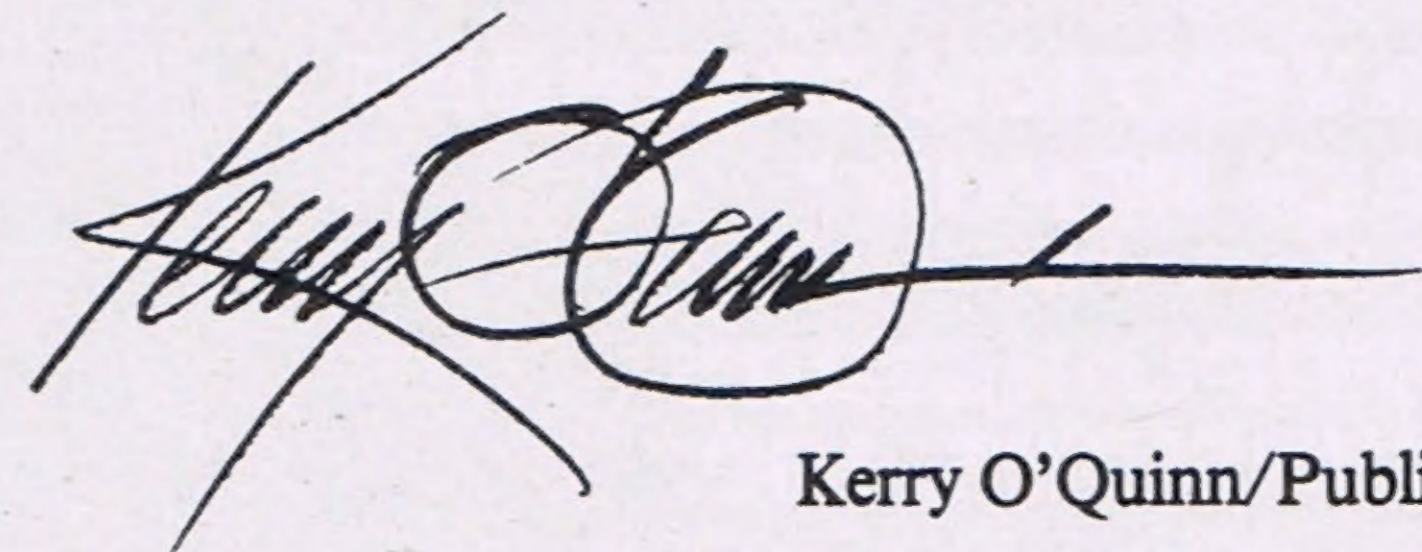
Right on that same page of STARLOG the entire script of Klaatu's final speech is quoted: "... the threat of aggression by any group—anywhere—can no longer be tolerated." He never mentions atomic testing.

His goal, says Klaatu, is, "... the complete elimination of aggression." His ideas cannot be misunderstood. They are succinct and clear, yet on many occasions I have heard pacifists use this movie as support of their cause.

Klaatu does not speak out against weapons or destructive power. In fact his policeman, Gort, "... has the power to reduce your Earth to a burned-out cinder." What he is forbidding is the use of weapons for aggression.

The pacifist idea of eliminating all weapons—especially by the non-aggressive good guys—is an engraved invitation to the aggressive bad guys of the world to take over. Klaatu and the other people of the universe understood that only when the non-aggressive forces have the most powerful weapons of all is the a guarantee that all the peoples of the universe can "... live in peace, without arms or armies, secure in the knowledge that we are free from aggression and war—free to pursue more profitable enterprises."

Hear! Hear!



Kerry O'Quinn/Publisher

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STAR TREK®

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THE MOTION PICTURE

SIGN ON NOW FOR THE 1979-80 VOYAGE OF THE ENTERPRISE.



Not since the original television series has there been such a spectacular year for *Star Trek* fans. The highlight, of course, is the release on December 7th of the long-awaited feature film by Paramount Pictures. *Star Trek—The Motion Picture* is produced by *Star Trek* creator Gene Roddenberry, and directed by four-time Academy Award winner Robert Wise. It reunites Leonard Nimoy, William Shatner and all the other *Star Trek* stars, and introduces two new crew members, former

Miss India, Persis Khambatta, who portrays Ilia, the exotic navigator from the planet Delta, and Stephen Collins, who plays Commander Willard Decker.

But the history-making 1979-80 voyage of *The Enterprise* begins for true trekkers in September, when Pocket Books launches its *Star Trek* Publishing Program—a series of painstakingly researched, handsomely designed *Star Trek* projects that outshines anything ever made available before. Here are a few of the coming attractions.

MAJOR EVENTS

SEPTEMBER

- The 1980 Star Trek Calendar** (Wallaby) \$5.95
- The Official U.S.S. Enterprise Officer's Date Book For 1980** (Wallaby) \$6.95
- The Star Trek Make-Your-Own Costume Book** by Lynn Edelman Schnurnberger, with a Special Introduction by the designer of the costumes and jewelry for *Star Trek—The Motion Picture*, Robert Fletcher (Wallaby) \$5.95. Simultaneous hardcover publication with Simon and Schuster, \$9.95.

OCTOBER

- Star Trek Speaks** by Susan Sackett and Fred & Stan Goldstein (Wallaby) \$2.95
- Star Trek Spaceflight Chronology** by Fred & Stan Goldstein (Wallaby) \$8.95
- The Star Trek Peel-Off Graphics Book** by Lee Cole (Wallaby) \$4.95
- The Star Trek Iron-On Transfer Book** (Wallaby) \$4.95

NOVEMBER

- The Star Trek Make-A-Game Book** by Bruce Nash (Wanderer) \$5.95

DECEMBER

- Star Trek—The Motion Picture: A Novelization** by Gene Roddenberry (Pocket) \$2.50
- The U.S.S. Enterprise Bridge Punch-Out Book** designed by Tor Lokvig and illustrated by Chuck Murphy (Wanderer) \$4.95

JANUARY

- The Official Blueprints from Star Trek—The Motion Picture** (Wallaby) \$5.95

The Great Star Trek Trivia Book by Rafe Needleman (Pocket) \$1.95

Star Trek—The Motion Picture: A Photonovel (Pocket) \$2.75

FEBRUARY

The Making Of Star Trek—The Motion Picture by Gene Roddenberry and Susan Sackett (Wallaby) \$7.95. Simultaneous hardcover publication with Simon and Schuster, \$14.95

The Star Trek Pop-Up Book designed by Tor Lokvig and illustrated by Chuck Murphy (Wanderer) \$4.95

U.S.S. Enterprise Punch-Out Book designed by Tor Lokvig and illustrated by Chuck Murphy (Wanderer) \$4.95

How to sign on

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BATTLE FOR "GALACTICA"

...ABC recently announced that they plan to cancel the SF TV show *Battlestar Galactica*. I hope that all of the show's fans will write to the networks to explain that *Galactica's* ratings would have been astronomical if it hadn't been pre-empted so often. Individual letters should be sent, rather than petitions, and the letters should be brief and polite; typewritten letters on 8½" x 11" stationery are preferable and *do not* put *Battlestar Galactica* on the envelope. Also, the other networks should be written, encouraging them to pick up the series. The addresses are ABC, 1330 Avenue of the Americas, New York 10019; CBS, 51 West 52nd Street, New York 10019; and NBC, 30 Rockefeller Plaza, New York 10020. Readers may also wish to send a letter of encouragement to *Galactica's* producers at Universal Pictures, 445 Park Avenue, New York 10022.

Francis Knepper
 Rte. 3 Box 234
 Starke, FL 32091

Your letter is representative of hundreds received in the STARLOG offices just following the cancellation. By the time this issue reaches the stands, Galactica's fate may already have been determined. But we remind our readers that it is never too late to let the networks know how you feel about their programming policies. All letters we at STARLOG have received on the Battlestar Galactica cancellation are being forwarded to Glen Larson in order to aid his efforts to keep the show alive.

SAUCER CREDIBILITY

...In reference to the Log Entry, "The UFO Papers—CIA, Air Force 'Cover-Up'" in STARLOG #22, what is the credibility of two crashed UFOs, "complete with dead alien bodies?" I understand that you only print what you hear, and that you wouldn't include anything in STARLOG that wasn't close to fact, but wouldn't it be a little hard to keep a saucer crash from the neighbors, as the C.I.A. is said to have done?

John Berkowitz
 Charlotte, NC

The choice to believe or disbelieve the statements of William Spaulding, the chairman of Ground Saucer Watch, is entirely up to the reader. Those statements, true or not, were reported in STARLOG because of their obvious interest to the SF audience. It is a fact that the C.I.A. saucer documents are now in Spaulding's possession as a result of the lawsuit.

IN PRAISE OF DIVERSITY

...I have just finished my first reading of the May STARLOG (issue #22) and, as usual, read "From the Bridge" and "Lastword," the latter by editor Howard Zimmerman. I wish only to say, in agreement with Mr. Zimmerman, that the diverse articles, the science features and the NASA reports are what make STARLOG a different and even unique publication. Believe me, if you just told us about TV and movies, you would be just another movie magazine. And I would not touch a movie magazine with a 10-foot pole.

Cindy T. Riley
 Rte. 5, Box 483
 Pell City, AL 35125

APOLLO ON TREK?



...Some time ago I "boldly went where no man had gone before (Garland, Texas)." To my surprise, I found that the city of Garland has named a street after a TV show of Gene Roddenberry's creation. Enclosed find a photo that I took of the street sign.

Alan David Laska
 803 Fontana Avenue
 Richardson, TX 75080

THE END OF DOCTOR A?

...I would like to thank Isaac Asimov for his long and wonderful career, and to congratulate him on his 200th book. ("Log Entries," STARLOG #23). I know this is a sad time for all of Dr. Asimov's admirers. Talent entropy is a very real thing and as the Doctor reaches his declining years and the flow begins to ebb, we can be grateful for the great mark he has left on our society. Yet we needn't worry. Dr. Asimov's title as King of Science Fiction and Fact will pass on to a younger, more vital writer soon—Harlan Ellison, perhaps. And so I say that even if Dr. Asimov falls into obscurity, he will always be remembered by this admirer. (There! If this doesn't get him to write another 200 books, nothing will!)

John Sherman
 1127 Wilson Avenue
 Glendale, CA 91206

You needn't have gone to the trouble, John. Since the simultaneous publication of Opus 200 and In

Memory Yet Green, DAW has published Isaac Asimov Presents the Great SF Stories—1939, the first in a series, Crown has Extraterrestrial Civilizations and Walker has produced his How Did We Find Out About Human Roots. The coming year will bring Isaac Asimov Presents the Great Science Fiction Stories—1940 (August, DAW Books), The Science Fictional Solar System (August, Harper & Row), The Road to Infinity (September, Doubleday), A Choice of Catastrophes (October, Simon & Schuster), Thirteen Crimes of Science Fiction (October, Doubleday), Isaac Asimov's Fantastic Facts (December, Grosset & Dunlap), The Casebook of the Black Widowers (January 1980, Doubleday), and the second volume of the Asimov autobiography, In Joy Still Felt (March 1980, Doubleday). The manuscripts for all of these books are now at the publishers, ready to go, and scads of new projects are now boiling up out of Doctor A's battery of typewriters—but we appreciate your sentiment.

CORRECTION

STARLOG #24's log entry, "A Dream Come True," correctly acknowledged the courtesy of L.A.'s Dream Masters gallery in providing us with photographs, but neglected to recognize the excellent model photography of Andy Caulfield.

MORE BLACKS IN SF

...In issue #23, in the article "Blacks in Science Fiction Film," you neglected several actors in your TV chart on page 58. The actor Lon Stratton played the role of Ben Ouma, computer technician of Moonbase Alpha in the initial episode of *Space: 1999*, "Breakaway." Cher Cameron played the role of Dr. Ben Vincent's fiancée in the *Space: 1999* episode "Bringers of Wonder." There were several other actors and actresses whose names I do not know that played the parts of security and medical personnel. In the short-lived 1974 SF series, *The Starlost*, there were several black actors and actresses. In the 1977 series *Fantastic Journey*, actor Carl Franklin played a lead role. In the 1966 series *Time Tunnel*, black characters appeared from time to time. All of these, and, I'm sure, many other black actors and actresses went unnoticed.

Stephen Tanchyk
 (Address unknown)

The chart's heading did state that the list was not a complete one, but thanks for the information.

REVISION REVISED

...I enjoyed the June issue of your magazine (#23), in particular Douglas L. Crepeau's article on Blacks in SF; for some time now I had intended to write such an article myself—partially in response to some criticisms of SF that appeared in *Essence* magazine. However, I did not like Mr. Crepeau's pessimistic tone, nor did I like some of his arguments. First of all, I am a black man and have enjoyed SF from my youth. I find no

(continued on page 8)

NEW FROM THE PUBLISHERS OF STARLOG

If you are a young filmmaker with a special interest in science fiction, special effects and the limitless magic of the cinema . . .

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CINEMAGIC

For several years CINEMAGIC has been one of the most popular and most important movie fanzines published, but like all fanzines, it has been very limited in distribution. People have heard of it, but most young filmmakers have never actually seen a copy. Back issues are expensive, rare collectors' items now. It's almost a mythical underground legend . . . like the lost continent of Atlantis.

But now that will change. The publishers of STARLOG have joined forces with Don Dohler, the originator of CINEMAGIC, in order to produce a new, exciting version of the magazine that will enjoy wide distribution (only by subscription and in collector shops—no newsstands!) and will include photo articles about pros as well as amateurs.

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(continued from page 6)

evidence that "SF is concerned with bettering the future," or that its mission is to promote racial equality. When I see a black person in a film, my first thought is not of how *many* are in the film, but how they are going to act and in what sort of role. I also notice that Mr. Crepeau says that Yaphet Kotto will play a janitor in *Alien*. I hope that he is correct, because if Kotto does not play a janitor, it will confirm what I think of Mr. Crepeau; that he doesn't know what he is talking about.

Michael Reese
1537 S. Kostner
Chicago, IL 60623

In fairness to Doug Crepeau, it should be pointed out that the Alien comment was part of an in-house revision of the piece. As for the Parker role, as engineer, his duties on the Nostromo are confined to cleaning and maintenance of the ship's engines—making "intergalactic janitor" metaphorically apt, by our dictionary. We would, however, like to apologize for the copy-jumble that occurred in the placement of those revisions.

FUTURE HISTORY



...Regarding the mini-series adaptation of Aldous Huxley's *Brave New World*: Where the hell was it? I remember reading something in your magazine about it, and the next thing I know it is "part of TV history" (STARLOG #22). What history? Either it was the most badly publicized mini-series of all time, or author Lem Pitkin jumped the gun. Please inform me of what happened!!!

Josh Pollock
54 Madrona Street
San Carlos, CA 94070

Lem, now better known as "Quick-Draw" Pitkin around the STARLOG offices, took NBC at their word when they announced a March air date for the first episode. Issue #22 was already on its way to the stands when NBC postponed the telecast until this fall.

OVERZEALOUS EXPLOSIONS

...Thank you for your report in STARLOG #23 on my work in *The Shape of Things to Come*. The article implies, however, that dangerous high explosives were used for the effects, when in reality only safe low power charges were used to simulate the look of a more powerful explosion. Also the

reports of shrapnel from the model are merely exaggerations by an overzealous publicity writer from the Canadian production office.

Joe Viskocil
Hollywood, CA

TIKAL FOUND!

...In issue #22 you had an article on the newest James Bond movie, *Moonraker*. On page 19 of that article, you referred to "the lost Incan city, Tikal." The ancient Central American city of Tikal is neither Incan nor lost. In fact, at the height of the Incan empire, the farthest north they got was the present-day location of Ecuador, about 1500 km from Tikal. Tikal was built by the Mayan Indians. As for being lost, I myself visited there in 1976. As a point of interest, Tikal National Park was the location of the triple pyramid shot near the end of *Star Wars*.

Bill Bilderback
40707 Hodges Hill Drive
Oakhurst, CA 93644

CLOSED WORLDS

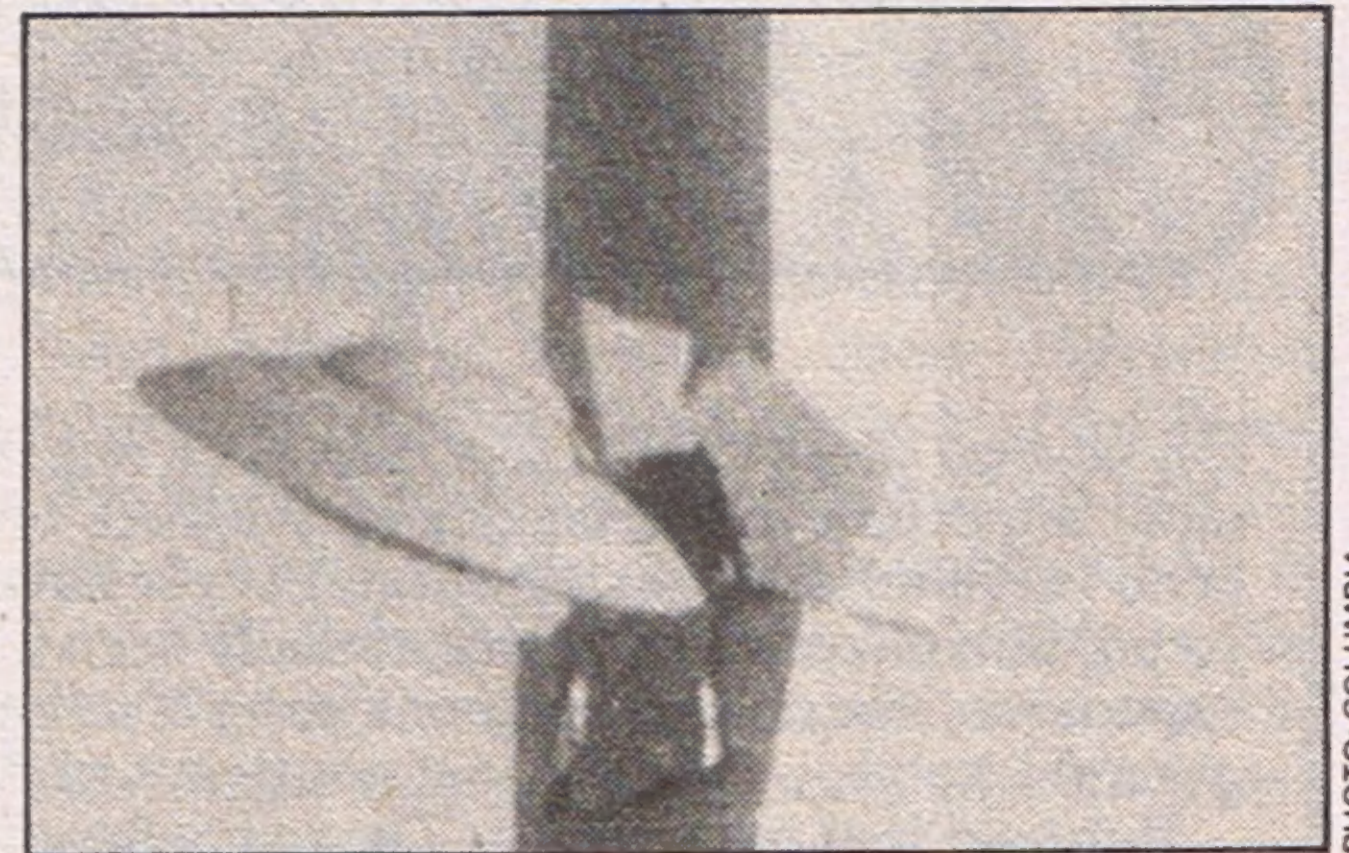
...I have one complaint with your latest series of articles concerning SFX careers. (STARLOG #22, #23). I haven't the slightest idea how to get in touch with any of the new special-effects outfits, like Future General or Industrial Light & Magic, to show what qualifications I have toward working them. What these articles mean to *me* is that they are a window onto a closed little world, which is supposedly screaming for new talent! Me, the reader, is titillated, but frustrated because I've no way to write to Fantasy Films, Future General or other places (so far, I've applied to the biggies—like Disney—who are probably buried in resumes because they are the outfits that everybody *knows* about)! How about some addresses? Or, at the very least, how about a list of reference books which list the addresses of these outfits?

Kurt M. Wiley
2 Kinder Road
Conshohocken, PA 19428

There already is a reference book which lists addresses and phone numbers of the Los Angeles-area special-effects houses. Go to your local library or telephone company and ask for a copy of the Los Angeles yellow pages. Look under "Motion Picture Special Effects." At last count there were 47 entries—including companies that specialize in opticals, miniatures, mechanical effects, etc. But don't confine your efforts to Los Angeles, there are motion-picture producers in every major city in the U.S., many of whom are desperately looking for local talent. Most important, however, do not rely on a written resume. You must go from door to door in person with film or a portfolio or models you have built in hand. Then want to see what you can do. To specifically answer your questions: Doug Trumbull's Future General is a subsidiary of Paramount Pictures, so write in care of Paramount, 5451 Marathon St., L.A., CA 90038; Fantasy Films is Bakshi Productions, 6430 Sunset Blvd,

Hollywood, CA 90028; Industrial Light & Magic is the new Star Wars II unit located in Northern California, write in care of Lucas Film, P.O. Box 8669, Universal City, CA 91608; Apogee (John Dykstra's company) is at 6842 Valjean Ave., Van Nuys, CA 91406.

UPSET BY STATUES



...I am very upset that STARLOG could stoop so far down as to print "Statues of the Gods" by Mr. Von McDonoughkin (#22). Up until now I have had deep respect for your publication, but you've done considerable damage to our relationship as well as my pride. I think it will be a waste of time on my part, but I just had to write this to express my deep disgust. I hope that this letter is one of thousands to jam your office. Do your readers a favor and give us a reasonable explanation, or at least say that you forgot to designate it as satire.

Anthony Borges
Lowell, MA

NOMAD'S ROOTS

...In your list of black actors in *Star Trek* on page 58 of STARLOG #23, you misidentify Dr. Richard Daystrom as the inventor of Nomad. Dr. Daystrom was the inventor of the M-5 computer. Nomad was a deep-space probe developed by Jackson Roykirk in the early 21st century to seek out new life forms. Later, Nomad combined with an alien probe (Tan Ru) to become "The Changeling," and that's when the trouble started....

Al Hernhuter
12605 Atherton Drive
Wheaton, MD 20906

ON THE BRIDGE

...You gave the wrong answer to that lady at the party ("From the Bridge" #22). The proper response was neither the Ellisonian nor the Geroldian, but the Piperian, which goes, "Jesus Christ, lady, you're right, and I'm sorry as hell I rot your kid's brain, but it's too damn late now."

Brett Piper
5 Elm Street
Derry, NH 03038

...I want to commend Kerry O'Quinn on the excellent column he wrote ("From the Bridge" #22). I think he says a lot, and I agree with him all the way.

Barbara L. Embry
6 Soldiers Field Park
Harvard University
Boston, MA 02163

BUCK BOUGHT; GALACTICA LIVES!

When news reached Universal Studios that ABC-TV had abruptly canceled *Battlestar Galactica*, Glen Larson and others at the helm of the popular show were already at work conscripting writers for next season. Isaac Asimov is reportedly among the SF luminaries who were being sought by Larson for second-season scripting chores. When the execution order came down, the final episode was being edited, while the last of *Galactica* FX were being shot at Universal's Hartland facility.

One might think that, with the sale of *Buck Rogers* to NBC-TV, Larson would find one SF TV project sufficient, and let the *Battlestar* fade. Not so.

"This is the toughest TV show I've ever worked on," Larson told a reporter, "often going into seven shooting days a week; and I can't see an entity like this, with the tremen-

dous commitment of all involved, simply disappearing."

As Larson made every attempt to rescue *Galactica* from oblivion, the fans did their part as well, inundating the networks with mail, encouraging ABC to reconsider their decision and the other networks to add the series to their fall line-up. Two weeks after the initial announcement of the cancellation, Larson and fans won a limited victory when it was announced that ABC had ordered the production of an additional two-hour telefilm of *Battlestar Galactica*, presumably to be broadcast this fall.

Gil Gerard is ready to continue his role as Buck, but is anxious to do a feature film as well. "I'd love to see them take the time and money to make a really good movie," he has said, "and do some of the things we couldn't do in the first *Buck*." ☆

Buck: NBC says he's their kind of man. Gil Gerard has been signed, Erin Gray and other film cast members are still negotiating with the network.



PHOTO: UNIVERSAL

"METEOR" NEARLY UPON US



PHOTO: AMERICAN INTERNATIONAL PICTURES

Scientists monitor the progress of two supermissiles in the upcoming *Meteor*.

AIP's ultimate disaster epic, *Meteor*, was first announced in the premiere issue of STARLOG—way back in August 1976.

From the outset, scientific accuracy has been considered an absolute requirement by the producers, Ted Parvin and Arnold Orgolini. The plot was first conceived when Parvin read about M.I.T.'s Project Icarus—a study for the purposes of devising a line of defense against sizeable, Earth-bound meteors. While Edmund H. North (scriptwriter for *The Day the Earth Stood Still*) and Stanley Mann developed the story, scientific advisors were accumulating *real* meteor stories. Many plot ideas were scrapped as facts came in that failed to jibe with the financial course of events.

In the final shooting script, the U.S. and the U.S.S.R. are forced to combine their most powerful missiles in an all-out effort to destroy a five-mile chunk of asteroid before its collision with Earth. As appetizers precede an entree, the big meteor is preceded by a series of asteroid "splinters," treating the film audience to earthquakes, avalanches, tidal waves—and the utter destruction of Manhattan.

Stars in the film include Sean Connery, Martin Landau, Natalie Wood and Henry Fonda, but the top star, of course, is the meteor. And therein lies the cause of the second delay. The collapse of an Alpine mountain, a meteor shower over Spain, Hong Kong destroyed by a tidal wave, and the World Trade Center of Manhattan suffering a direct hit by a flying fragment—all were committed to film. "And, well, they just didn't work," says director Neame. As a result, SFX veteran Frank Van der Veer was discharged, and \$750,000 worth of effects were literally thrown away.

The new effects supervisor, Bill Cruse, tells STARLOG. "These things sometimes happen. Frank is a master. This time he was just unlucky." ☆



No. 1 — Premiere Issue

Interview: Fred Pohl.
The Man From Planet X.
Tomorrow: Isaac Asimov.



No. 2 —

The Truth Behind Cosmos 954.
Interview: Arthur C. Clarke.
Tomorrow: Norman Spinrad.



No. 3 —

Quasars, Pulsars & Black Holes.
The SF Films of Jules Verne.
Tomorrow: Fred Pohl.



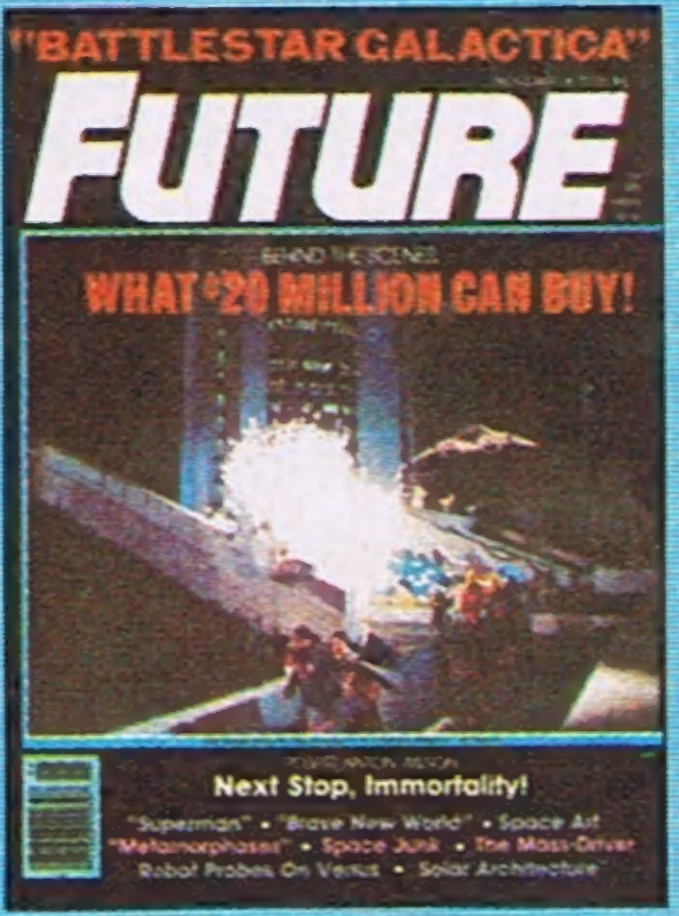
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Interview: Alvin Toffler.
History of the SF Pulp.
Tomorrow: Ben Bova.



No. 5 —

Interview: Ray Bradbury.
Earthport: Space Station.
Collier's 1951 Space Program.



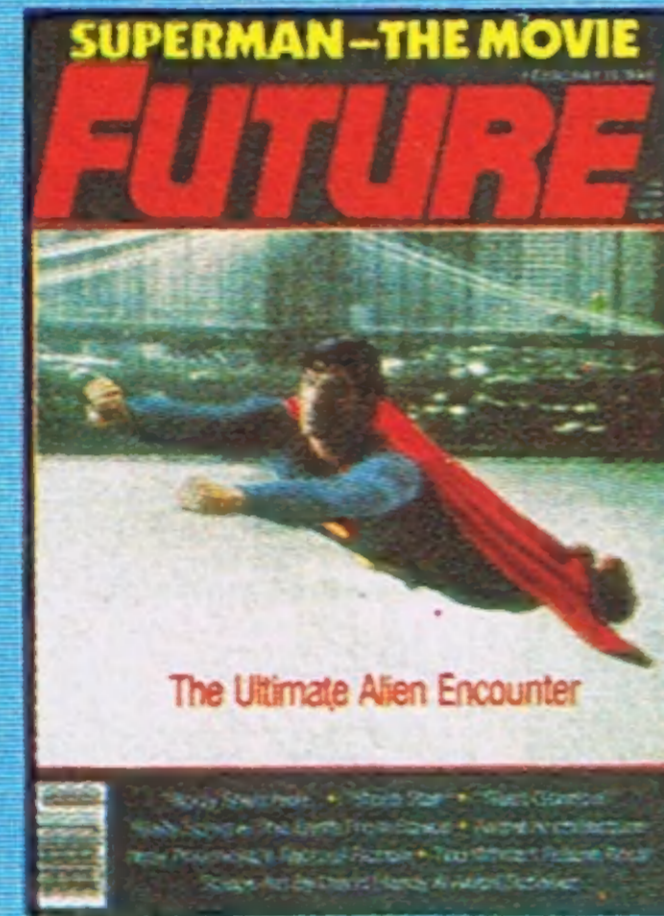
No. 6 —

Architecture: Solar Houses.
O'Neill's Mass-Driver.
Tomorrow: Robert Anton Wilson.



No. 7 —

Future Planetary Probes.
San Diego Space Theater.
Careers in the Space Program.



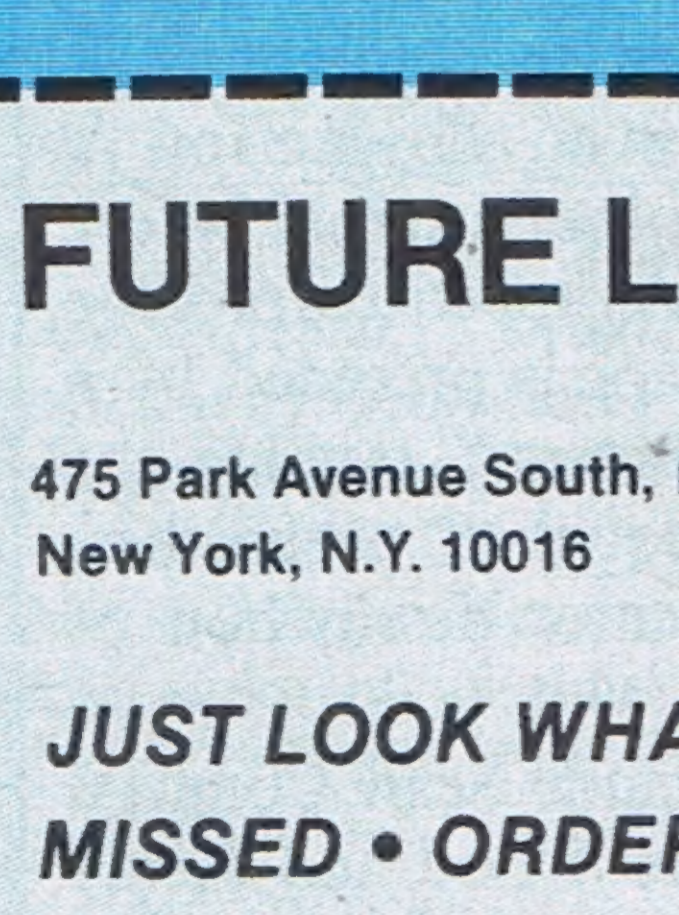
No. 8 —

Arcosanti: Future City.
Space Art: David Hardy.
Earthsat: Computer Photos.



No. 9 —

The Real Albert Einstein.
Planetariums. Space Art.
Tomorrow: Jacques Cousteau.



No. 10 —

Interview: Timothy Leary.
O'Neill: Space Colony Plans.
Tomorrow: Roger Zelazny.

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SHORT FILM SEARCH WINNERS

Winners of the first annual SF Short Film search were announced during Balticon on April 15 in Baltimore. Preliminary eliminations were conducted by Don Dohler and David Ellis and final judging was determined by STARLOG publisher Kerry O'Quinn, CINEMAGIC editor David Hutchison and Wade Williams of Mossman-Williams Productions of Kansas City.

8mm:

Grand Prize:

Abduction by Raymond Santoro, Holley, NY

8mm Science Fiction:

First Prize:

Nightspeed by Mark Sullivan, Columbus, OH

Second Prize:

Aliens by William Clyne, Fraser, MI

Third Prize:

Dr. Romayo's Zombie Empire by Richard Geiwitz, Baltimore, MD

8mm Horror/Fantasy:

First Prize:

Godzilla's Interview by Blade Galentine, Alexandria, VA

Second Prize:

Midnight Fantasy by William Gowdy, Canoga Park, CA

Third Prize:

Dream Killer by Mark LaRue, Flat Rock, MI

8mm Honorable Mention:

Galactic Wars by Mike Lanzetta, Milford, MI

Rigel Syndrome by Terry L. Hornsey, Alton, IL

Sorcerer's Duel by Mark Hannah, Dalton, GA

16mm:

Grand Prize:

At the Movies by Carl Surges, Milwaukee, WI

16mm Science Fiction:

First Prize:

Futuropolis by Steve Segal, Richmond, VA

Second Prize:

Intestines From Space by Pat Carroll, Silver Springs, MD

Third Prize:

Promo Spot by Jeffrey W. Johnston, Oregon City, OR

16mm Horror/Fantasy:

First Prize:

The Fight Game by David W. Renwick, Northville, MI

Second Prize:

Elixir by Pat Cannon, Chicago, Ill

Third Prize:

Grog by John Dods, New Brunswick, NJ

16mm Honorable Mention:

Monster Monster by Steve Segal, Richmond, VA

2002: A Space Odyssey by Michael H. Okuda, Honolulu, HI

The Sleepeater by Woody Welch, Los Angeles, CA





No. 1—Premiere Issue

Star Trek—Rare pix, complete episode guide, interviews. Bionic Woman. Space: 1999.



No. 2—

Roddenberry Interview. Space: 1999 Year One Episode Guide. Logan's Run. Flash Gordon.



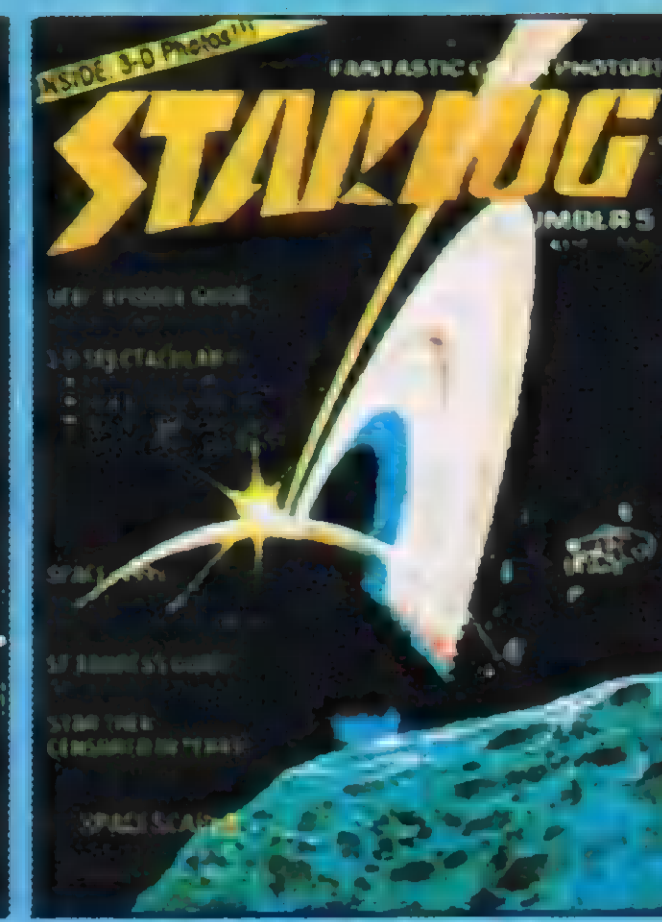
No. 3—

Star Trek Con News. 40 Made-for-TV SF Films. Space: 1999 Year Two Episode Guide.



No. 4—

"Arena"—The Original Story. 3-D SF Movie Guide. Nick Tate Interview. The Outer Limits.



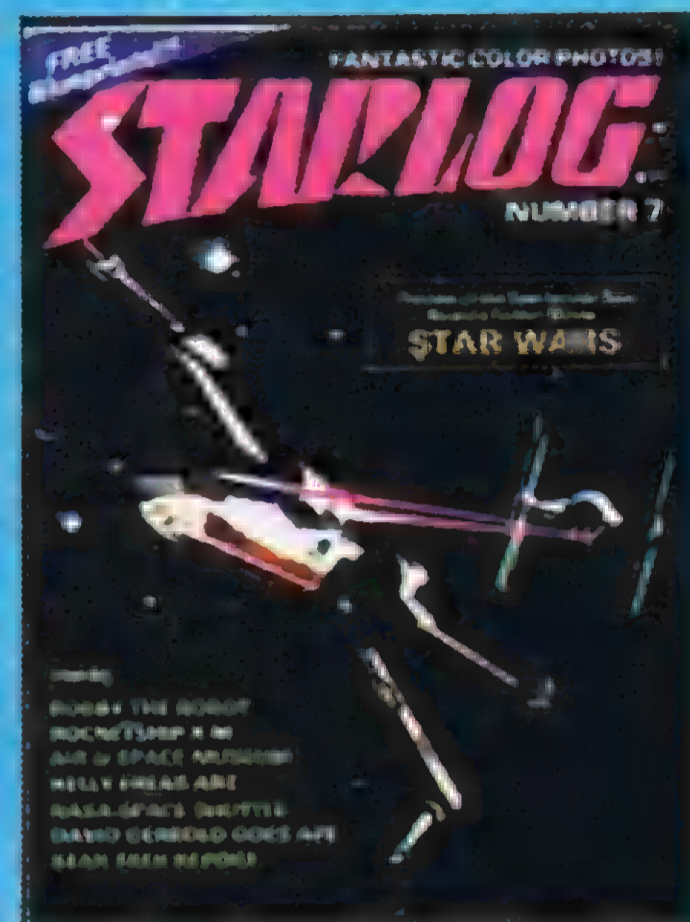
No. 5—

Science Fiction Directory. History of 3-D Movies. UFO Episode Guide. Don Dixon Art.



No. 6—

Special Effect: Part I. Heinlein on Destination Moon. Making of Fantastic Journey.



No. 7—

Star Wars: Pix and Stories. Making of Rocketship X-M. Exclusive: Eagle Blueprints.



No. 8—

Harlan Ellison Interview. NASA Space Shuttle Tour. Saturday Morning TV Guide.



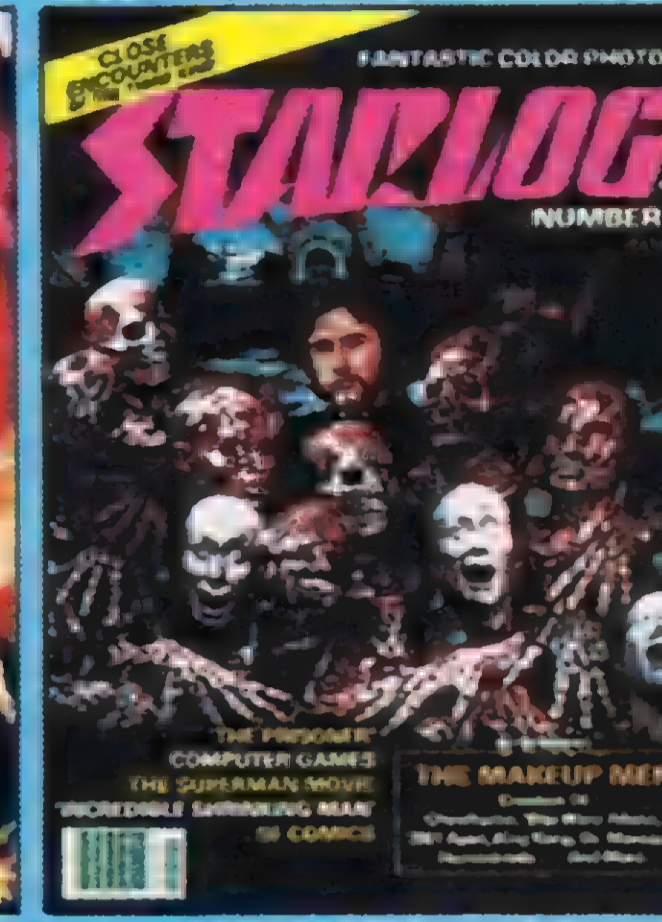
No. 9—

Interviews: Gerry Anderson, William Shatner, Lynda Carter. Star Wars: Behind the Scenes.



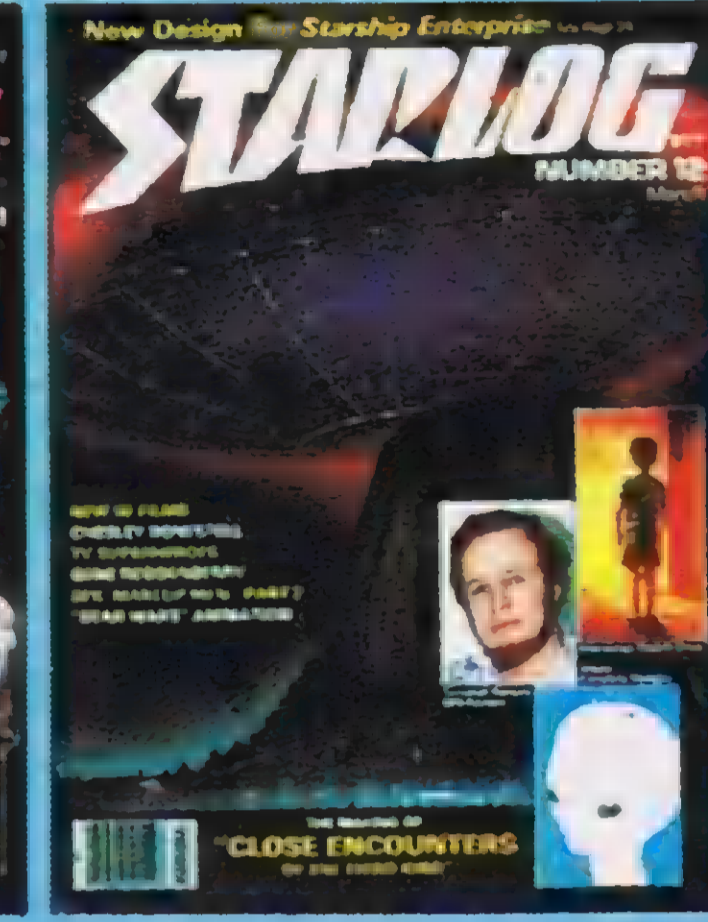
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Interview: George Pal. Albert Glasser Movie Music. SF Merchandise Guide.



No. 11—

Close Encounters Preview. The Prisoner Episode Guide. The Incredible Shrinking Man.



No. 12—

Chesley Bonestell Tribute. History of U.S. Space Program. Laserblast: Behind the Scenes.



No. 13—

Interview: David Prowse. 3001: A Space Comedy. Pal Remembers The Time Machine.



No. 14—

Star Trek Spoof. The Art of Virgil Finlay. Project: UFO. Interview: Jim Danforth.



No. 15—

Twilight Zone Episode Guide. Galactica: Sneak Preview. The Selling of Star Wars.



No. 16—

The Films of Bert Gordon. Solar Power Satellites. The Invaders Episode Guide.



No. 17—

Interview: Steven Spielberg. McQuarrie Galactica Poster. Fall SF TV Previews.



No. 18—

Galactica Interviews. Dracula Films, Jekyll & Hyde. 2nd SF Merchandise Guide.



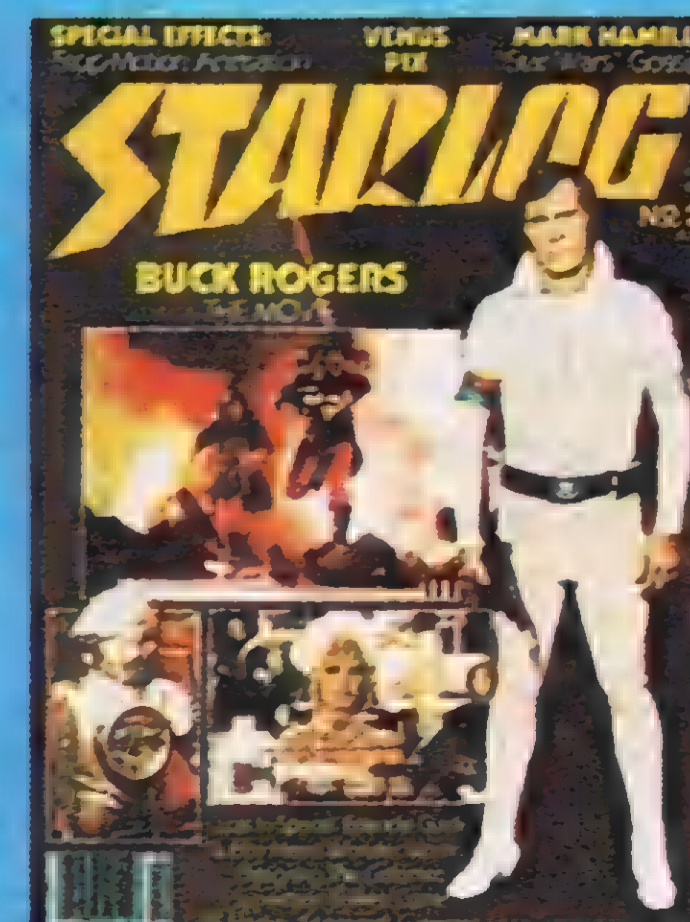
No. 19—

Interview: Ralph Bakshi. Corman: Master of the "Bs". Body Snatchers. Buck Rogers.



No. 20—

Interview: Pam "Mindy" Dawber. Buck Rogers' 50th Birthday. Flying Model Rockets.



No. 21—

Interview: Mark Hamill. Lost in Space Episode Guide. History of SF Model Kits.



No. 22—

Interview: Lorne Greene. Preview: SF Films of 1979. Careers in Special Effects.

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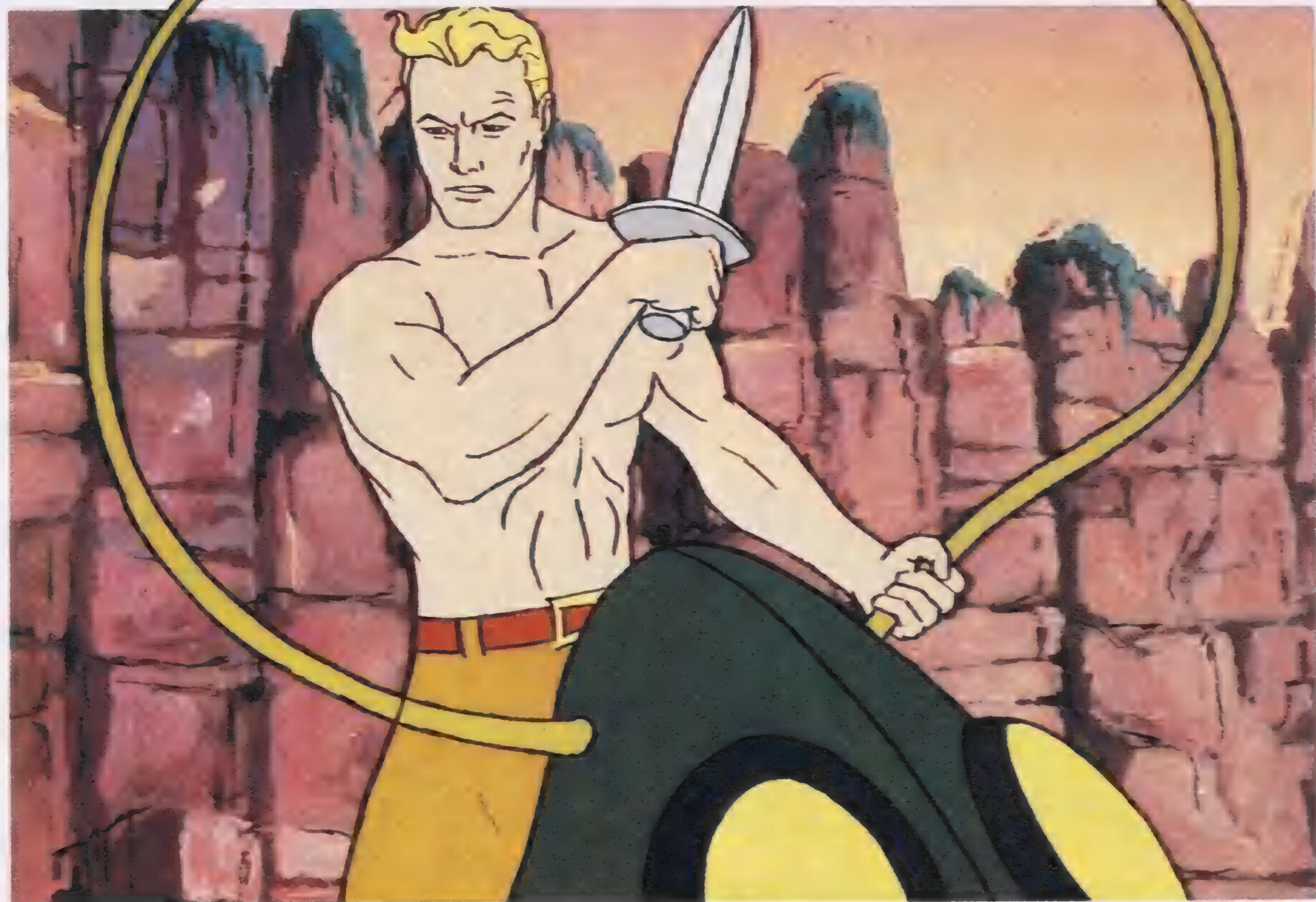
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SPACE OPERA HIGHLIGHTS NEW SATURDAY MORNING



Promising SF from Filimation: *Flash Gordon* at 11 on NBC, *Jason* at 11:30 on CBS.

In recent years, various government and private pressure groups have decided that Saturday morning television is the logical guardian of the health, education and welfare of the nation's youth. In response, all three national networks are claiming that the fall '79 lineup will be socially relevant, consumer conscious, nutritionally informative, educationally sound and violence-free. Some of the new shows, luckily, promise entertainment as an added bonus.

Certified space opera from Filimation Studios fills the hour from 11 to noon. NBC's *Flash Gordon* is a spin-off from Filimation's animated telefilm, partially financed by Dino de Laurentiis to help drum up interest in his forthcoming film. On CBS, *Jason of Star Command* has emerged from *Tarzan and the Super Seven* for its own half-hour timespot. The serial format will be retained, with each

adventure consisting of three half-hours.

Though NBC's *Fantastic Four* has bit the dust, the DePatie-Freleng Studios will continue working with Stan Lee for the ABC *Spiderwoman* series. Lee will also be participating in the development of Hanna-Barbera's radically altered version of *The Thing*, featured in *Godzilla Meets the Schmoo and The Thing* on NBC. The hero is teenaged test pilot Benji Grimm, with the power to become the gruesome Thing at will. For the same series, Al Capp's comic strip creation, the Schmoo, has been granted shape-changing powers similar to those of Plasticman, who is featured in the sarr☆ time slot on NBC. *The Plasticman Comedy/Adventure Show* features super-malleable comic book hero, along with Mightyman and Yukk (a superhero and his dog) and Rickety Rocket (tales of dilapidated spacecraft). ☆

ALIENS SIGHTED

Last month's CBS telefilm *Starstruck* featured a number of lovable aliens. In case you found the credits to be whizzing by too fast for you to figure who's who (or what), here's a brief guide. Standing, from left to right: Ali Zafari, Billy Scudder and R.J. Robertson. Seated are the pointed-eared monster mogul Forrest J. Ackerman and the voluptuous Brenda Greenberry. The two creatures seated and standing on the left were created by makeup artist Rick Stratton, those on the right by Chris Walas. The leonine creature standing in the center was put together by Steve Neill. ☆



LATE RETURN FOR "SALVAGE-1"

ABC did not announce the return of *Salvage-1* for its fall schedule, but 13 additional episodes have been ordered... Harve Bennett, who co-produces the show with Harris Katleman, says that ABC has not announced a first air date for the show's second season, but they want it to be ready for broadcast in September, so that it may be aired as soon as the first new ABC entry is canceled.

Bennett will be meeting the network executives in order to discuss some possible changes in the show in order to allow it to be shown during the Sunday 7 p.m. time slot, a period in which entertainment shows are expected to be geared for children. ☆



Trish Steward and Joel Higgins: *Salvaged*.

FANGORIA ARRIVES!

After much unforeseeable delay, FANGORIA (formerly FANTASTICA) has finally arrived at newsstands across the country. The premiere package, is one that fans of fantasy and horror will find very much worth the wait, including views of current shock films such as *Prophecy* and *The Amityville Horror*, a look back at *The Creature from the Black Lagoon*, and (at last!) the definitive look at a quarter-century of *Godzilla* on screen. Also in store is a full-color portfolio of the fantastic art of Don Maitz, a profile of B-movie king Alex Gordon, and an exclusive interview with horror great Christopher Lee. FANGORIA—not to be missed! ☆

THE SCARLET LETTER, HOLLYWOOD STYLE

The film ratings system, as administered by the Motion Picture Association of America, has come under fire from George Romero, director of the current box-office hit *Dawn of the Dead*. In a talk before the board of directors of the National Association of Theater Owners, Romero explained why *Dawn* was not submitted to the MPAA for rating.

Pointing out that his first film, *Night of*

the Living Dead, received a PG rating in 1968, Romero lamented that under the current ratings system, a similiar film can be expected to earn an R or even an X rating. To the public mind, contends Romero, the R and the X ratings indicate sexual content and create distribution problems for any film so labeled.

As a possible solution, the director suggested a new rating category—A for films of an adult nature without predominant sexual content.

Romero's remarks are particularly cogent in view of two current releases, *Phantasm* and *Alien*, which were cut to milder versions but still received R ratings. ☆

STAR WARS MEETS THE WIRELESS

Through a precedent-setting contract, the British Broadcasting Corporation and the U.S. National Public Radio will co-produce a radio series continuing the adventures of the intrepid Luke Skywalker of *Star Wars*. Produced in cooperation with Lucasfilms, Ltd., the series will utilize licensed story material from the original *Star Wars* movie plus the contents of *Splinter of the Mind's Eye*, the Allan Dean Foster novel based on an original Lucas story. The first series will include 13 half-hour episodes and is due to air next January.

NPR President Frank Mankiewicz says, "Really, one of the reasons we jumped at the chance to do this project was that *Star Wars* was a film where the sound system was one of the stars, and, starting next March with our satellite system, we'll have sound quality unlike anyone else's. It's the perfect vehicle for us."

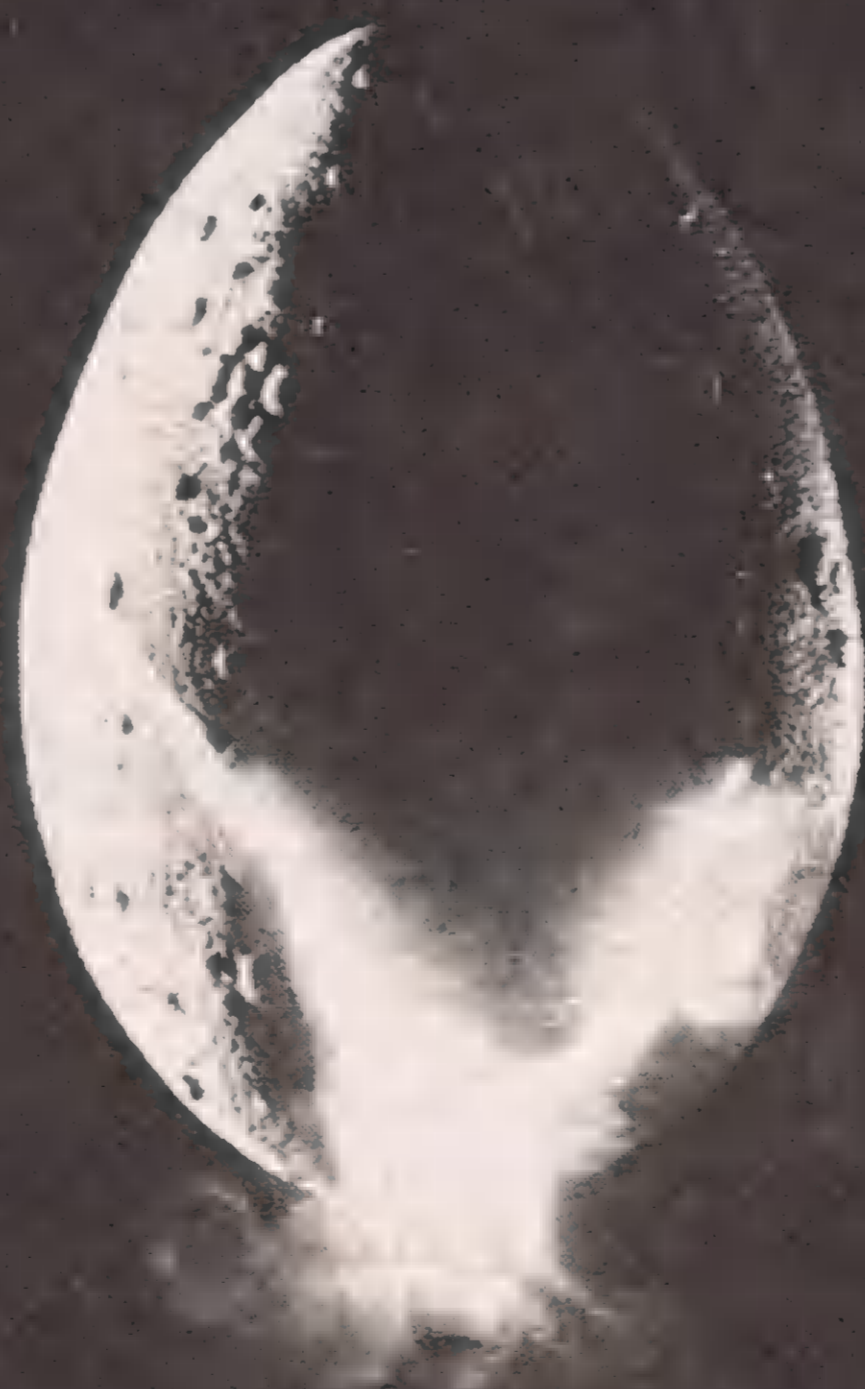
In addition to story material, Lucasfilms, Ltd. has also arranged to supply the library of sound effects and John Williams' music, for use in the radio series. ☆



Not sexy, says Romero.

PHOTO: © 1978 DAWN ASSOCIATES/KATHERINE KOLBERT

A L I E N



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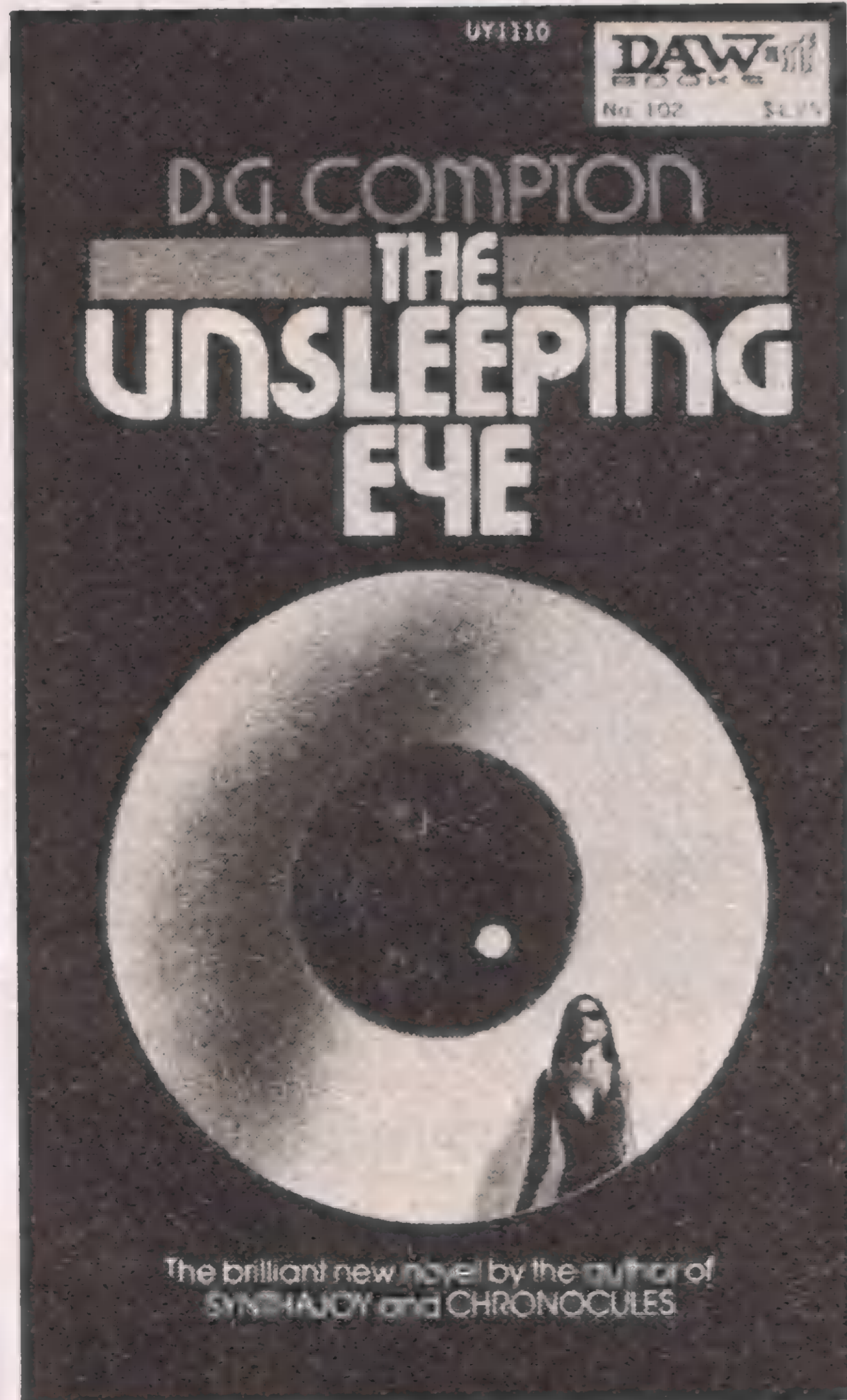
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"DEATH WATCH" IN PRODUCTION

In the early 21st century, physical disease is practically unknown. Because of this, Katherine Mortenhoe, told that she has a debilitating neurological condition that will kill her within five weeks, has become a newsworthy item. Hounded by the media men who are anxious to make a public display of her suffering, Katherine flees her home and husband in order to find refuge among the cast-outs and drop-outs of her society. Among these she meets Rod, who seems the only man she can trust. Unknown to Katherine, Rod is "the man with the TV eyes"—a cyborg wired for video and sound.

So begins *The Unsleeping Eye*, by British SF writer David G. Compton, currently being filmed in Scotland by French director Bertrand Tavernier. Retitled *Deathwatch*, the film will star Romy Schneider and Harvey Keitel and is budgeted at \$3 million. The script was written by Tavernier in collaboration with David Rayfiel, scripter for *Three Days of the Condor*. Tavernier's past films, including *The Clockmaker* and *Let Joy Reign Supreme*, have received high praise from audiences and critics, but limited distribution in the U.S. Since *Deathwatch* will be Tavernier's first English-language film, it is expected to receive much wider play.

Tavernier, however, claims a very different motive for working in English this time around. "It's purely aesthetic," he says. "The elliptical qualities of English are much better suited to science fiction than French, which is more Cartesian." ☆



DAW's 1974 edition of the Compton novel.

DR. WHO TAKES L.A. BY STORM



About to sneak by convention security, without wearing his badge.

Even with Christopher Lee and Gil Gerard packing in many of the 4,000 attendees, the surprise hit of the Los Angeles Science Fiction, Horror and Fantasy Convention was *Dr. Who*. The con, held this spring at L.A.'s Marriott Hotel, boasted three film rooms, one of them designated the Dr. Who Theater, in which a video projector continuously played full-length, multi-part adventures (without commercials) from the British SF series—and filled the room to the walls. The Doctor's drawing power with L.A. fans is particularly notable in light of the fact that the syndicated series is seen 10 times per week in L.A. in the early evening hours, and the 98 episodes now in syndication are being seen for the third time over KBSC-TV.

In contrast, the New York fans are having acute attacks of Who-hunger, as New York's WOR-TV has repeatedly pre-empted the once-weekly airing of the program in favor of Mets baseball games. And a losing season, to boot. ☆

NO MOORCOCK AT SEMINAR

Michael Moorcock, the noted British SF and fantasy writer, has requested a correction of the Log Entry "SF Summer Seminar," which appeared in the April STARILOG (issue #21). Moorcock has no intention of appearing at the seminar, and sent along with his request a copy of his correspondence with the SF newsletter *Locus*, which states, "...I have no interest in discussing science fiction except in the broadest possible context and have no sympathy whatsoever for seminars, lectures, writing courses or encounter sessions serving only to further the self-conscious approach to science fiction which has marked the past decade and given so much work to so many enthusiasts." ☆

SPACE: 1999 CHARITY AUCTION

Last year, the *Space: 1999* convention, held in Columbus, Ohio, was able to donate \$6,529 to the Columbus Children's Hospital through various fund-raising activities. At this year's convention, to be held at the William Penn Hotel in Pittsburgh July 27-29, Mare Fitzgerald, president of the National Save: 1999 Alliance, hopes to top that number. "Since we are a non-profit group," Fitzgerald tells STARILOG, "all the money from this year's auction, the sale of special items in the dealers' room and ticket sale profits will go to the Pittsburgh Children's Hospital. We have tentative acceptances from Gerry Anderson, Barry Gary, Zienia Merton, Clifton Jones, Nick Tate, Barry Morse, Anton Phillips, and David Hirsch, provided work commitments permit them to attend. At the moment, they have reported that there is no conflict, so we think they all will be able to attend."



Landau welcomes guests to last year's con.

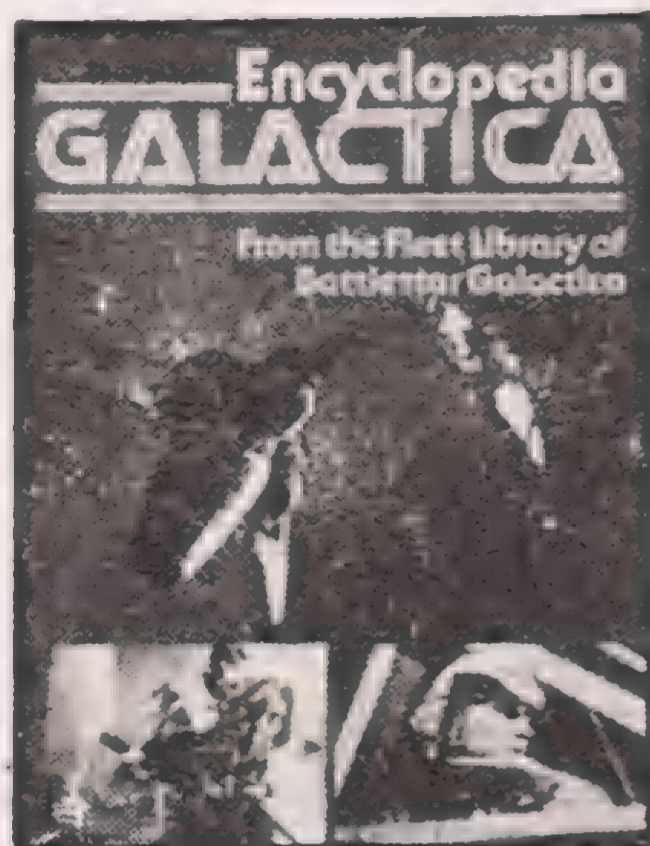
Last year's convention featured Martin Landau as a surprise guest and it is hoped that this year there will be a few more surprises. "We're adding in an amateur SF film contest to be judged by Gerry Anderson and David Hirsch, and a talent contest, which will be held together with the costume contest."

Fitzgerald stresses that any donations to the charity auction will be accepted up to the day of the auction. All donations are tax deductible. For further information, send a self-addressed, stamped envelope to: Mare Fitzgerald, The National Save: 1999 Alliance, Dept. GA, 123 Fawn Valley Drive, McMurray, PA 15317. ☆

SPACE ART FOR THE MILLIONS

Nearly 40 million readers of *Reader's Digest* were treated to 10 pages of full-color art depicting vistas of Earth's nearest neighbor last month. With text by Ron Miller, the excerpt from STARILOG PRESS's *Space Art* introduced the *Digest* audience to the work of Chesley Bonestell, Don Dixon and Ron Miller, as well as space art pioneers Theophile Moreux and Lucien Radaux. It is anticipated that many of the foreign editions of the magazine will be publishing the excerpt in the near future, with translated text. ☆

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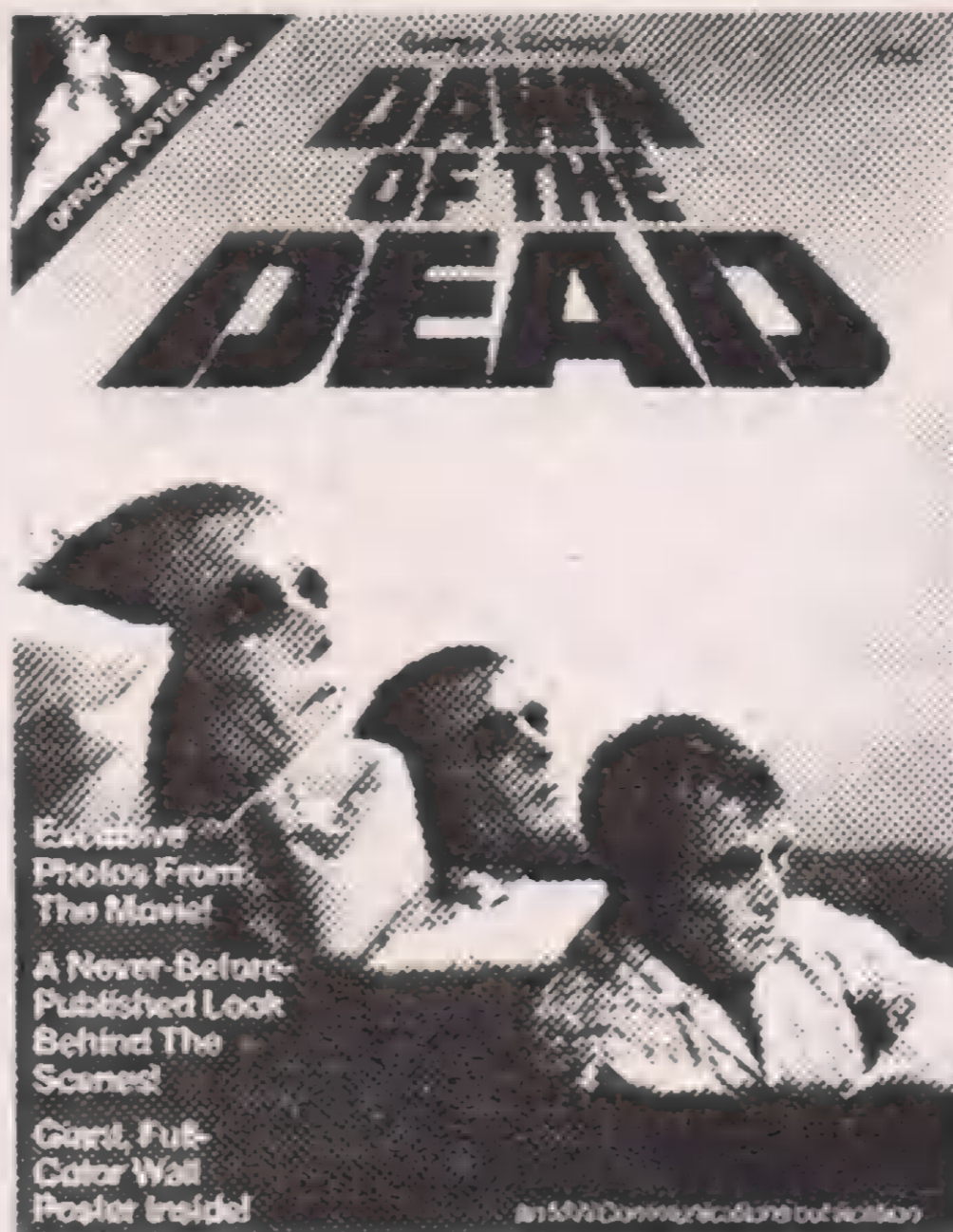
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MEDIA LOG

EMI and Orion Studios are planning to film *The Jewel of the Seven Stars*, based on the gothic fantasy by Bram Stoker, author of *Dracula*. . . Farrah Fawcett-Majors has been having health problems, causing some delay in the production of *Saturn 3*. . . Irwin Allen's *The Day the World Ended* is not about Pennsylvania—it concerns a luxury hotel threatened by volcanic eruption. Among the hotel's guests are Paul Newman, William Holden and Jacqueline Bisset. . . Before the *Empire Strikes Back*, *Star Wars* is to re-re-release at showcase theaters August 7th. . . Sunn Classic films (they produced *The Lincoln Conspiracy*) are entering the field of SF television with *Earth Bound*, a two-hour NBC telefilm-pilot to air this fall. It concerns an alien family stranded on Earth. . . Walt Disney Studios is considering the re-release of the 70mm, stereophonic sound version of *Sleeping Beauty*, which has not appeared theatrically since its original release in 1959. It was recently run at a theater in Seattle to test its box-office draw. . . Comedy group Firesign Theater are now calling their film project *The Future Adventures of Nick Danger*. . . Nicholas Roeg, director of *The Man Who Fell to Earth*, turned down de Laurentiis' *Flash Gordon* in order to film *Illusions*, a love story starring Art Garfunkel. . . Ralph Bakshi is starting work on his next animated feature, *American Pop*, which will deal with American music in a manner more reminiscent of *Fritz the Cat* and *Heavy Traffic* than *Lord of the Rings*. Though it's been reported that Bakshi's long-time pet project, *Hey, Good Lookin'*, is nearly complete, his production office refuses to comment. No production plans have been made as yet for the eagerly awaited second part of *Lord of the Rings*. ☆



Ralph Bakshi—no comment on *Good Lookin'*

BLOOD SUCKERS COMMENDED

The Count Dracula Society acknowledged the high points of a banner year for creatures of the night when they convened this spring for their 17th annual awards program, held at the Directors Guild in Los Angeles. In addition to the winners pictured here, other recipients included Delphine Seyrig for her role in *Daughters of Darkness*, Michael Ansara, for his stage portrayal of Dracula, and Dr. Donald Reed, for his years of service to the Society. Among the presenters were George Pal, Kirk Alyn and SF writers Ray Bradbury and A. E. Van Vogt. ☆



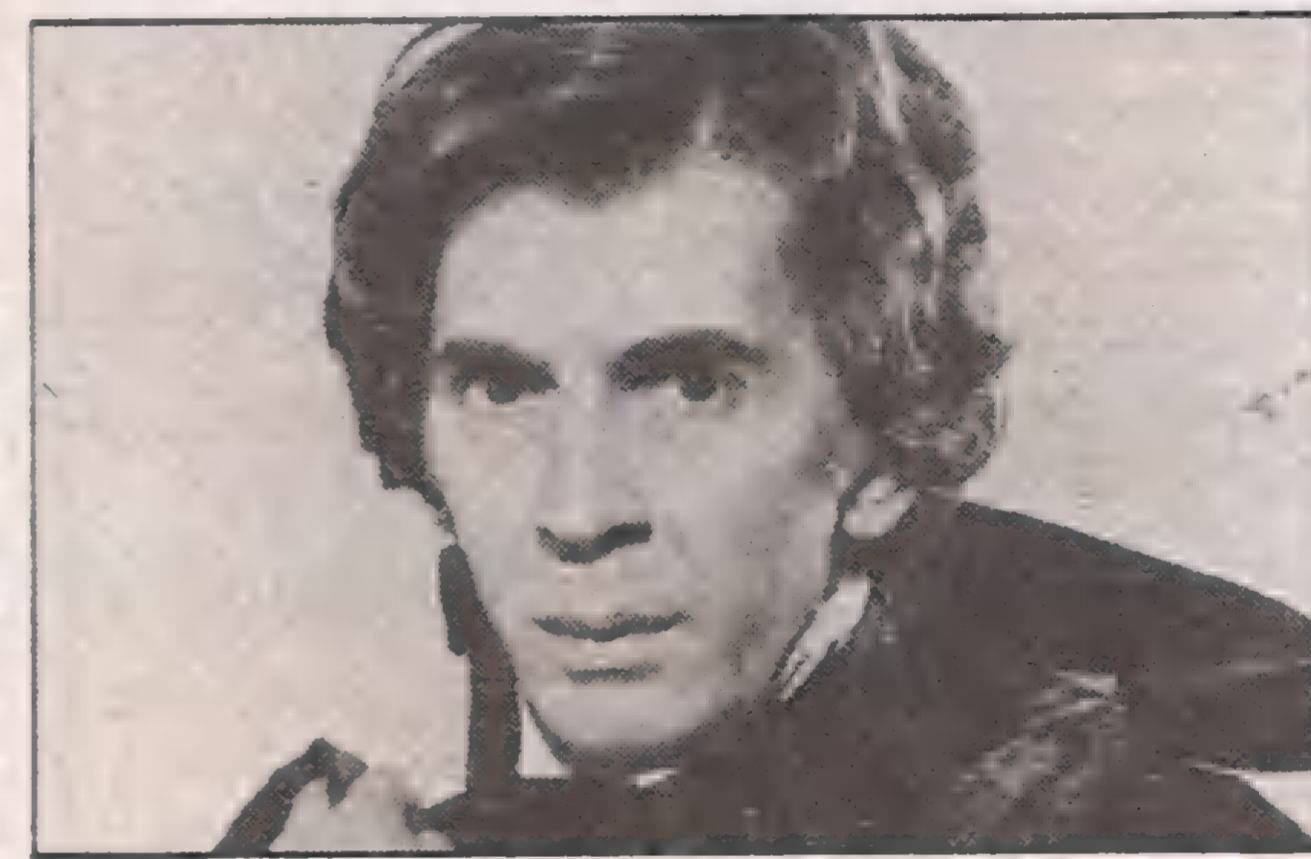
Career Award: Christopher Lee



Film: George Hamilton, *Love at First Bite*.



Television: Michael Nouri, *Cliffhangers*.



Stage: Frank Langella, *Dracula*.

WRITER'S BLOCK UNEARTHS HIDDEN TALENT

When Leisure Books publishes David Houston's second SF novel, *Gods in a Vortex*, the paperback will be fully illustrated—by the author. "I intended from the start to include some maps and astronomical diagrams," Houston relates, "but the figure drawings happened completely accidentally." During the writing, he reached a crisis point that produced a writer's block, and, to ease his confusion, he sketched the event he could not write beyond. This led to a second drawing—"one I couldn't resist trying"—and to submitting them tentatively to the publisher. "They loved them," he reports, "and asked for more."

The finished book now contains nine illustrations—including the one shown here. This drawing, "Merry's Escape," features one of the book's main characters, dangling from the strand of a flying machine (called a "crocus") and being helped aboard a spaceship seconds before lift-off. The capital city of the story, Ayatsport, is in the background—as are government crocuses in hot pursuit.



"Merry's Escape" from the forthcoming *Gods*.

Adding to the book's unusual nature, it also contains two songs—music and lyrics—relevant to the plot. "The world's first musical science-fiction novel?" Houston muses. *Gods in a Vortex* is scheduled for publication in December. ☆

PHOTO: COURTESY SAUL ZAENTZ PRODUCTIONS

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PHOTO: 1979 DAVID HOUSTON

SF in Bronze

By BOB WOODS



The Mad Sculptor of San Francisco



The Mad Sculptor of San Francisco is actually Dale Enzenbacher, born and raised in Chicago. But he truly is a mad sculptor, or at least that's what he likes to call himself. Who else could come up with such fantastically sculpted creations as "The Eater of the Moon" (opposite page), "Comet Kiss" (following page), "Of Muskrats and Muscatel," "The Very Latest in Lizard Attire" and "When Cockroach was King" (all on pages 20-21)? Mad or not, though, Dale Enzenbacher is producing some of the most beautifully unique and lovingly intricate metal statues and jewelry this side of San Francisco, Chicago—or anywhere.

At the age of 30, Enzenbacher is rapidly becoming one of the premiere—and most sought-after—artists on the blossoming science-fiction/fantasy scene. His bronze works have been prominently displayed at scores of SF and crafts cons and shows,



PHOTO JAY KAY KLEIN

where he has taken awards each time he's entered. And everywhere he goes, there's someone else who wants him to "do one" for them (such folks as Lin Carter, Larry Niven and Boris Vallejo).

Like his artwork, Dale Enzenbacher is a one-of-a-kind. Plagued with acute asthma as a child in Chicago, his parents decided to pack up Dale's troubles and take them to the drier climate of Fresno, California. (He doesn't complain that the asthma is still bothering him, so it can be assumed that the move did the trick.)

Enzenbacher claims that he had always considered himself the "weird kid" in high school, although he likes to refer to himself as being "the first hippie" in the school. With this distinction came his weekend romps to the then-"in" Haight-Ashbury scene in San Francisco and being thrown out of school for having his hair too long.

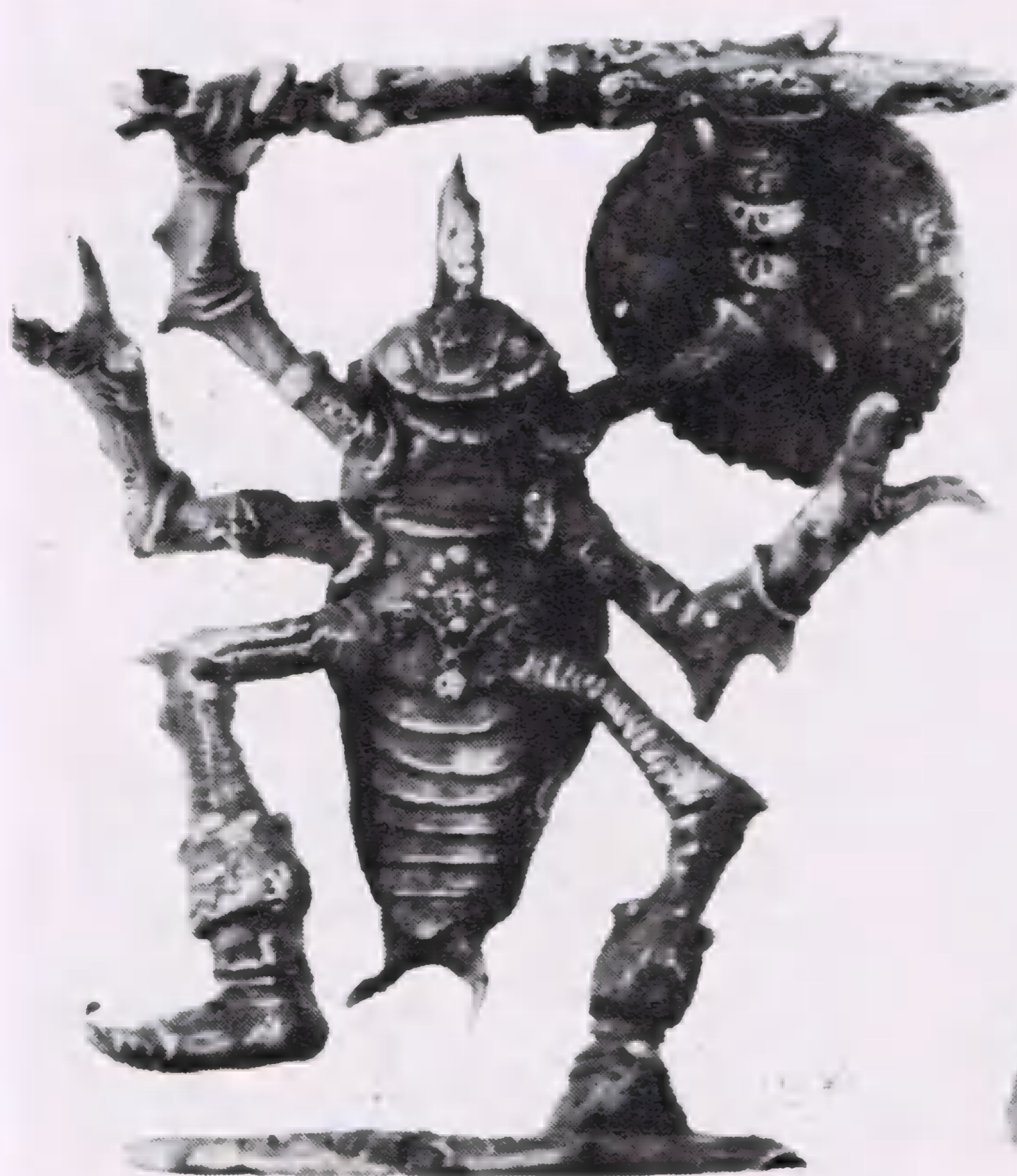
Opening page: "The Eater of the Moon," 7½" high, won Hugo Art Award at '78 IguanaCon. Opposite: "Comet Kiss," 8¼" high, depicts the Comet Conjuror. Above: Enzenbacher-designed Gandolph. Below: "The Rescue," 5" high, was honored at the '73 WesterCon.



PHOTOS KARL BOSSELMANN



Above: "Warhorse." This indestructible battle horse, 7½" high, was musically inspired. Below from left: "When Cockroach was King," "Iggy, Space Hero," "The Very Latest in Lizard Attire," "King Dut," and "Of Muskrats and Muscatel."—all reproducibles.



PHOTOS: HAP RIDER

All the while, Enzenbacher was spending his spare time drawing and painting. "While at city college I had a really good teacher by the name of Kent Steadman, who taught much differently than I'd been taught in high school: to paint as much as you can in whatever subject matter you want as long as you paint alot." His proliferation led to his beginnings as an artist. "People started to take an interest in my work. I started to sell my art around Fresno," he recalls.

"One day I was hitching around town with a lithograph of mine; a friend picked me up. He was working at the foundry (where I now do all my casting) and asked me if I wanted to cast something." Enzenbacher did, and the people at the foundry were impressed with his art and abilities, so much so that they hired him on the spot to cast HO train parts. "I'd work casting the train parts during the day and than do my own work during the evenings."

By now it was the early 70s and Enzenbacher had begun getting his paintings and little bronze statues into most of the local crafts fairs; he was as of yet unaware that SF cons even existed.

Much of the inspiration for his art came from his earlier readings of authors like Burroughs and appreciation of artists like Frazetta as well as many of the comic book artists. He was especially attracted to Fritz Leiber and H. P. Lovecraft—"anyone who could describe with words a scene you could *feel*. My work is emotions."

Enzenbacher elaborates on his interpretation of the differences between the craftsman and the artist. "The best artists—there are alot of technical artists around—work with an image in their brains and then send it to their hearts, so there will be some feeling in it. Then it will come out of their hands—the finished product. Alot of



PHOTO COURTESY PHOTOGRAPHIC ASSOCIATES

Above: Photo portrait of the Mad Sculptor. Below: "Malygris," 6¾" high, is taken from a story by Clark Ashton Smith.



PHOTO KARL BOSSELMANN

artists just go directly from their brains to their hands without any feeling—craftsmen as opposed to artists."

Now comes some of the starving artist stuff. "One day I came back from work and someone had kicked in my back door and robbed my house. They took anything that meant anything to me." At that point, Enzenbacher decided that he had nothing to lose by venturing into a full-time occupation as a traveling artist at the crafts shows. "What the hell," he figured.

It didn't come together quite that easily, though. Some people had a hard time "getting into" his brand of art. "One fella, who weighed about 300 pounds, came up to me at one of the fairs, looked right at me and said, 'What good is it. You can't eat it!'"

It was now the beginning of 1973 and Enzenbacher had come in contact with some underground comics people in the Bay area; they turned him on to his first convention. That same year he attended his first WesterCon and started to discover a whole new group of fans. "Here were all these people who enjoyed the same kinds of things I did. I thought I was out there all alone, some weird kid off in a little dream world."

The '73 WesterCon was just as pleased that Enzenbacher had found *them*. That year he took first prize in fantasy sculpture for "The Rescue" (see page 19), an honorable mention for "Hyborian Chess Set" and an additional judges' choice award for "The Rescue."

Later in '73 he traveled to Toronto for the WorldCon, where he again picked up several awards. It was at that con that Lin Carter first took note of Enzenbacher's fine art and commissioned him to sculpt the Gandalph Award, presented annually at the WorldCon as the J.R.R. Tolkien



PHOTO KARL BOSSELMANN



Enzenbacher's appreciation for sword and sorcery themes comes out plainly in this bronze knife and scabbard set. The inset stones are moonstone, garnet and jade.



PHOTO: ERNIE GRIDI

A close-up of a sterling silver ring. The stone is a black star sapphire.



PHOTO: H. HOGG

This meticulously tooled pendant was made completely from bronze and then adorned with a polished tiger's eye.

award for achievement in fantasy writing. At the same time, Enzenbacher was finally being exposed to other artists and authors—as well as the fans—who shared his ideas and truly appreciated his work. "I think that's the greatest compliment; when someone you admire comes up and says they really like your artwork."

Since that fateful year, 1973, Enzenbacher has attended every WesterCon but one, and numerous other SF cons. And he continues to dazzle fans and judges alike who, respectively, commission his talents and award it appropriately. For a number of reasons, most of the cons he attends are on or near the west coast, though he hopes to start traveling to more national

shows soon. At each one, though, he never fails to come away with a fistful of awards. Equally impressive is his growing list of customers, those who covet "an Enzenbacher" of their own: Lin Carter, Fritz Leiber, Larry Niven, Harlan Ellison, Ray Bradbury, Bjo Trimble, Ron Miller, George Barr, Jim Sterenko, Frank Brunner, Larry Todd and Burne Hogarth. Currently, he's executing pieces for Boris Vallejo and Theodore Sturgeon (his second).

What inspires such beautiful—and sometimes outrageous—art? As would be expected from a mad sculptor, Enzenbacher credits a strange variety of stimuli... like the time his house caught fire (destroying much of his work and private collection), which inspired "On Fire," a Harryhausen-type of dragon brandishing a flaming sword. Other times it's a corrupt politician that generates an idea. For example, "Avenging Angel" was spurred on by Richard Nixon; the angel is trailing Nixon's head as a trophy. In light of the recent Three Mile Island nuclear disaster ("I'm not really against nuclear energy, I'm against corporate greed"), he's thinking of doing a monstrous combination of Godzilla and a nuclear plant breathing fire. And then there's music. "A lot of things I do are under the influence of music." He listens to anything from Bernard Herrmann to Emerson, Lake and Palmer. "It's not just the song, but the feeling of the music, that tries to make you feel majestic or tries to make you feel sad."

It's those kinds of inner feelings, those deep, personal emotions, that go into Enzenbacher's art and that give rise to a humorous dilemma. Sometimes, even when working on a commission, he'll get so involved and be so pleased with the end result, that he can't let it go. In which case he'll keep the original and completely re-

work a duplicate.

Most of Enzenbacher's pieces are one-of-a-kinds, produced by use of the somewhat lost art of wax casting, in which the mold has to be broken. He's presently experimenting with reproducible-type rubber molds so that he can develop series of certain statues. He's also attempting to do some larger—and therefore more expensive—statues. Most of his pieces now range from six to 10 inches in height.

For the time being, Dale Enzenbacher is a content artist satisfied with traveling to the cons and finding good homes for his statues and jewelry. But he considers that his next logical progression is into films. He's already talked with a couple of studios about sculpting stop-motion effects and may, in the meantime, collaborate with a group of amateur filmmakers. But for now, he's totally pleased to remain the Mad Sculptor of San Francisco. ★



PHOTO: FRED LARSON

This sterling silver buckle is actually a winged demon.

BY DAVID GERROLD



First Rumble

When it was announced last issue that I would no longer write the "State of the Art" column, it was because we wanted to announce on the cover of this issue: "A New Column by David Gerrold." (Unfortunately, there was no room on the cover. Ed.)

As you will notice, the new column is called "Rumblings." No, it is not an homage to gastro-intestinal distress; rather, this is the first magazine column written in Sensurround. Of course, the quality of the rumblings depends upon your own reception, but it sounds terrific on my sci-fi system.

* * *

Once upon a time there lived an emperor who loved his people very much, and he ruled with wisdom, responsibility and compassion. He was loved in turn and much respected.

One day, the royal tailors presented an idea to him; they would make him the finest, most beautiful suit of clothes that had ever been made.

The emperor was no fool. He knew that there are no absolutes in the material universe—especially when it comes to such subjective things as individual perception of artistic achievement. And he said so to the tailors.

"You're absolutely right," agreed the tailors. "If there is even one person in the world who does not believe that this truly is the very finest and most beautiful suit of clothes possible, then we will have failed completely. This is quite a problem, yes, but we have solved it, we believe."

The emperor was intrigued. "Do go on," he told them.

"We are going to make your suit of clothes out of a cloth so dazzling and radiant that just to look at it will blind you. Naturally, this would be impractical to wear, so we have made the cloth invisible as well."

The emperor nodded thoughtfully. "That makes good sense."

And the tailors said, "The name of this cloth is *imagination*, your Majesty." And they unrolled the cloth before him, suggesting that he close his eyes, the better to see it clearly.

And truly, the emperor saw in the space between his eyes and his eyelids a cloth so much finer than any cloth that possibly could have been woven, so intricate of design, so radiant of color, so perfectly stitched and embroidered, so smooth of texture that silk was put to shame; he was struck with wonder. He had not realized he could envision such finery. He understood at once that the finest suit of clothes ever made could exist only in the minds of the beholders. To even attempt to accomplish it in fact would be to lessen the concept of the absolute with corporeal details.

"Your Majesty," the tailors said, "if you were to wear an imaginary suit, you would be wearing the finest suit of clothing ever made."

The emperor, thinking of his subjects, asked, "How much will it cost?"

"Ah, that is the best part of all, your Majesty. The cloth of imagination costs nothing at all."

The emperor was delighted. "Now that is truly a wonder that I *must* share with my people. Make me such a suit of clothes."

On the day that the emperor was to march, every citizen in the kingdom lined the streets of the capital city; they had all come to see the wondrous wonder that cost absolutely nothing at all. But there was one little boy who had not heard the news, or maybe he didn't realize that what he was supposed to see was something that could not be seen, so he said in a voice so thin and high and piping that it could be heard all over the town square, "Gosh, Dad—look! The emperor is bloody starkers!"

The lad's father, embarrassed, tried to explain to him that this was an imaginary suit, but the child refused to understand. "The emperor is naked!" he insisted. "He's got no clothes at all." And all the people heard, and looked, and saw indeed that the emperor *was* naked, and they were embarrassed—embarrassed for the child's father. Because the child had proven by his very words that he had no sense of wonder. And in this kingdom the people had a special word to describe those without the sense to wonder; they were called fools. How sad for the poor father.

Only a fool could fail to realize that an emperor never stands naked in front of his subjects without good reason. Even naked, the emperor still wore the finest suit of clothes ever made: the birthday suit that God had given him the day that he was born. And nothing more, no additional adornment, could be added to it that would make it any prettier. If anything, adornment might only detract from the majesty of God's creation.

And all the people loved and honored the emperor for having the courage to be naked in the world, without hypocrisy, without pretense, and for respecting the people enough to recognize that each one had his own special vision of the best, needing only a bit of wonder to exercise that vision. He was a very fine emperor indeed.

And the little boy? Well, yes, he really was a fool, for not realizing the beauty of the human body, nor the wonder of the human imagination. He was taken to a home for the bewildered and stuffed full of honey-bread and jam and then tickled till he giggled in delight, because what else can you do with a fool? ★



EDITOR'S NOTE: Mr. Gerrold has been given a free hand to express any ideas, with any attitude, and in any language he wishes, and therefore, this column does not necessarily represent the editorial views of STARLOG magazine nor our philosophy. The content is copyrighted © 1979 by David Gerrold.

STAR TREK REPORT

Trivia & Teasers

Writing a book can be a very educational experience. During this time of post-production while our opticals are being created, it's very quiet in Building E on the Paramount lot. About the only sounds you hear each day are the office typewriters grinding out book pages—Gene Roddenberry's novelization of the *Star Trek—The Motion Picture* script, and my faithful IBM Correcting Selectric II, as I finalize my manuscript for *The Making of Star Trek—The Motion Picture*, by Gene Roddenberry and myself.

During the writing of this book I've uncovered all sorts of interesting bits of trivia which may or may not eventually be included in the book. Take a guess and see how many of these you can get right:

1. How many members of the *Star Trek* production crew are licensed pilots?
2. Which member of the *Star Trek* production staff has actually been on board the real space shuttle *Enterprise*?
3. Which actor's wife also appears in *ST—TMP*?
4. What character was originally given the name "Lt. Ilia?"
5. Which cast members have birthdays within a few days of each other?
6. How many costumes were created for *ST—TMP*?
7. Which actor has LEMLI on his car's license plate, and what does it stand for?
8. How many members of the original cast of *Star Trek* had appeared in an earlier Roddenberry series, *The Lieutenant*?
9. What unusual kind of material was used to upholster the furniture on the new *Enterprise* sets?
10. How many stages were used during the *Star Trek* production?

Answers: Don't worry if you only knew the answers to a few of these questions, as most of this information has never appeared in print before:

1. Five; Gene Roddenberry, Harold Livingston, Bill Shatner, Leonard Nimoy and Leonard's assistant, Teresa Victor. Matt Jefferies, the original designer of the starship *Enterprise*, is not included in this listing, although he too flies and owns his own plane.
2. Harold Michelson, our production designer, was actually given a tour of the *Enterprise*'s interior while making a film on location in Alabama just prior to being signed for *Star Trek*.
3. Bill Shatner's wife, Marcy Lafferty, plays the relief navigator, Chief DiFalco.
4. Lt. Xon, a character created for the



PHOTO 1979/PARAMOUNT

In the upcoming *Trek* film, Mr. Spock is a man of mystery. Here he applies the Vulcan nerve pinch to an innocent crewman.

- planned *Star Trek* Fourth Network television series, was originally to be called Lt. Ilya, until Gene realized that there was already an "Illya" character (*The Man from Uncle*), so he named the new Vulcan Xon and made the Deltan female navigator Lt. Ilia.
5. Bill Shatner and Leonard Nimoy (March 22 and March 26—same year too!), and Steve Collins and Persis Khambatta (October 1 and 2).
6. More than 700.
7. Bill Shatner. It's the name of his music company, and is an acronym for his three daughters' names—Leslie, Melanie and Lisabeth.
8. Four; Leonard Nimoy, Walter Koenig, Nichelle Nichols and Majel Barrett.
9. Girdle fabric! Set designer Linda DeScenna discovered that the material was not only very stretchable, but that it would dye extremely well.
10. Eleven Paramount stages to date—2, 6, 7, 8, 9, 10, 12, 14, 15, 17 and 18—and some of these were used at various different times during the production rather than another numbered stage, or the number would have been even higher.

From the Mailbag

Scott Taylor of Seven Valleys, Pa., would like to know about additional *Star Trek* fotonovels, and asks, "Will there be a fotonovel of *Star Trek—The Motion Picture*?" Yes, Scott, the new *Star Trek* licensee, Pocket Books, plans to have a *ST—TMP* fotonovel available around February 1980, right after the release of the movie (although the fate of additional fotonovels based on the television series is still undecided). Pocket Books will be publishing several new *Star Trek* books this year, many of which center around the new movie. They are planning a 1980 *Star Trek Calendar* based on clips from the movie; a U.S.S. *Enterprise Officer's Official Date Book*; *The Star Trek Costume Book* (including color artwork and do-it-yourself patterns based on movie costumes); *Star Trek Speaks!*, by Susan Sackett, Fred Goldstein and Stan Goldstein (tentatively scheduled to appear this October), which is a collection of hundreds of quotations from the original television series; *The Star Trek Space Flight Chronology*, by Fred and Stan Goldstein; *The Star Trek Iron-on Transfer Book*; the *Star Trek Peel-Off Graphics Book*, by Lee Cole, who designed all of the graphics for the movie; *The Star Trek Make a Game Book*; the Gene Roddenberry novelization, due out in December; the *Punch Out and Make It Book*; the *Star Trek Blueprints*, based on the movie; *The Star Trek Trivia Book*; a pop-up book; *The Making of Star Trek—The Motion Picture*, due out in February 1980, and the *Star Trek Frame Blow-up Book*. Other books planned by Pocket Books include new fiction such as novels and anthologies of original *Star Trek* stories.

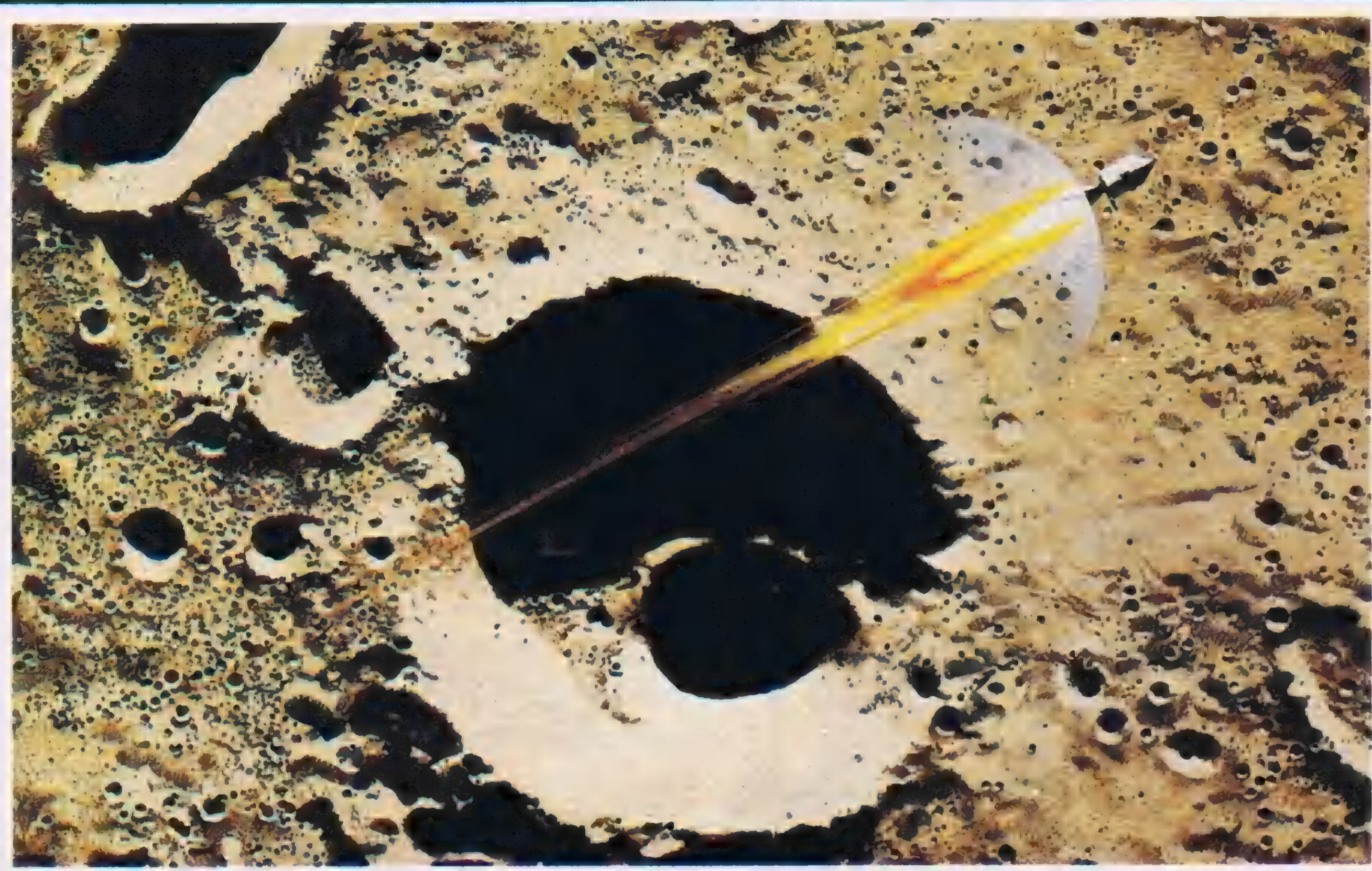
Congratulations

To Nichelle Nichols for being named the first recipient of the "Friend of the Year Award," to be presented annually by the American Society of Aerospace. Nichelle accepted the award at a gala dinner in Washington, D.C., on April 21. The honor is in recognition for her assistance to NASA in the recruitment of women and minorities.

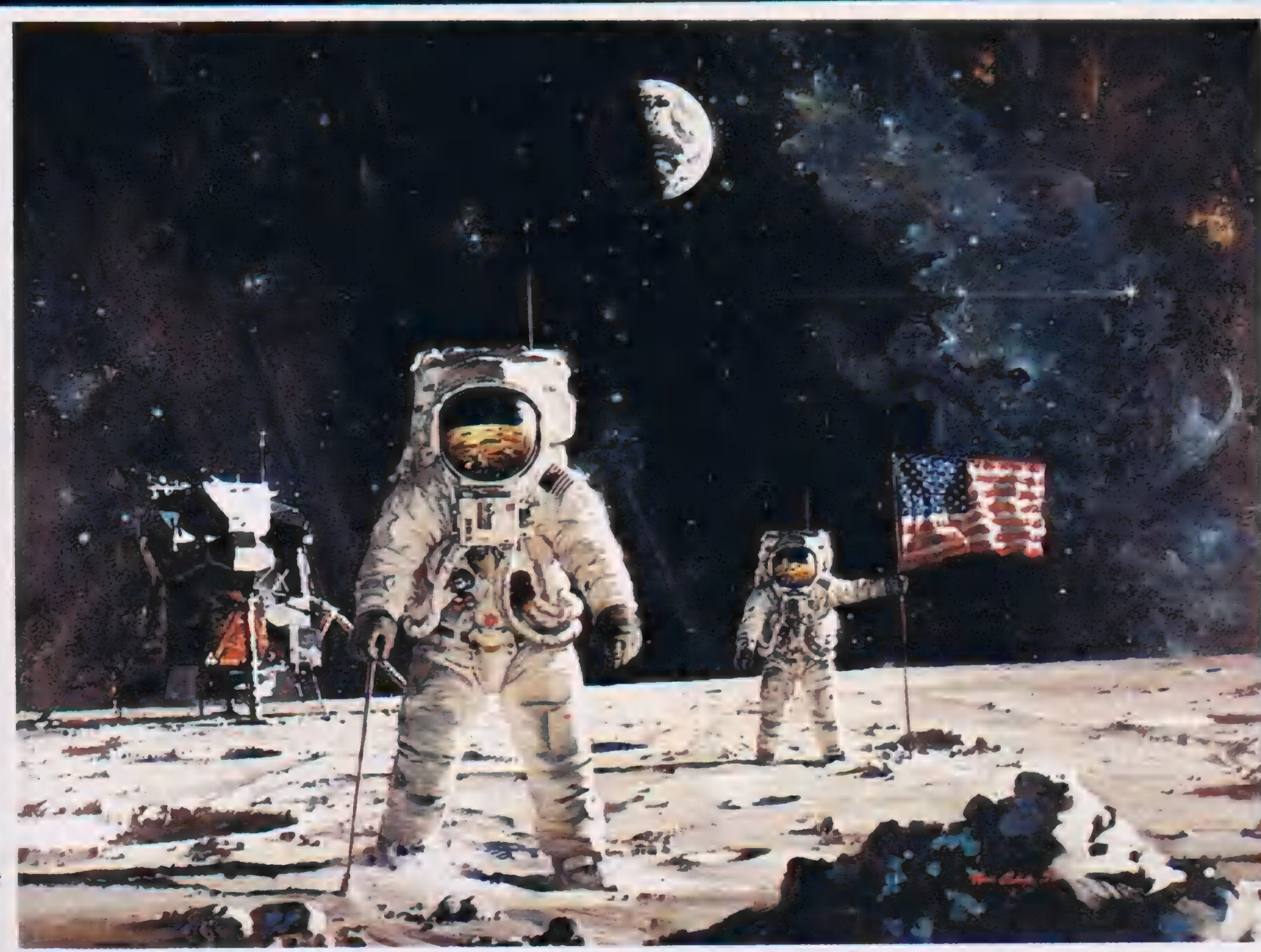
Gene Roddenberry was also recently honored when the National Space Club presented him with their prestigious "Freedom Through Knowledge" Award. Gene was presented his award at the annual Robert H. Goddard Memorial Dinner in Washington, D.C., which was attended by over 1,300 distinguished guests including many senators, congressmen and NASA officials. Past recipients of this award include Bob Hope and Walter Cronkite. ★

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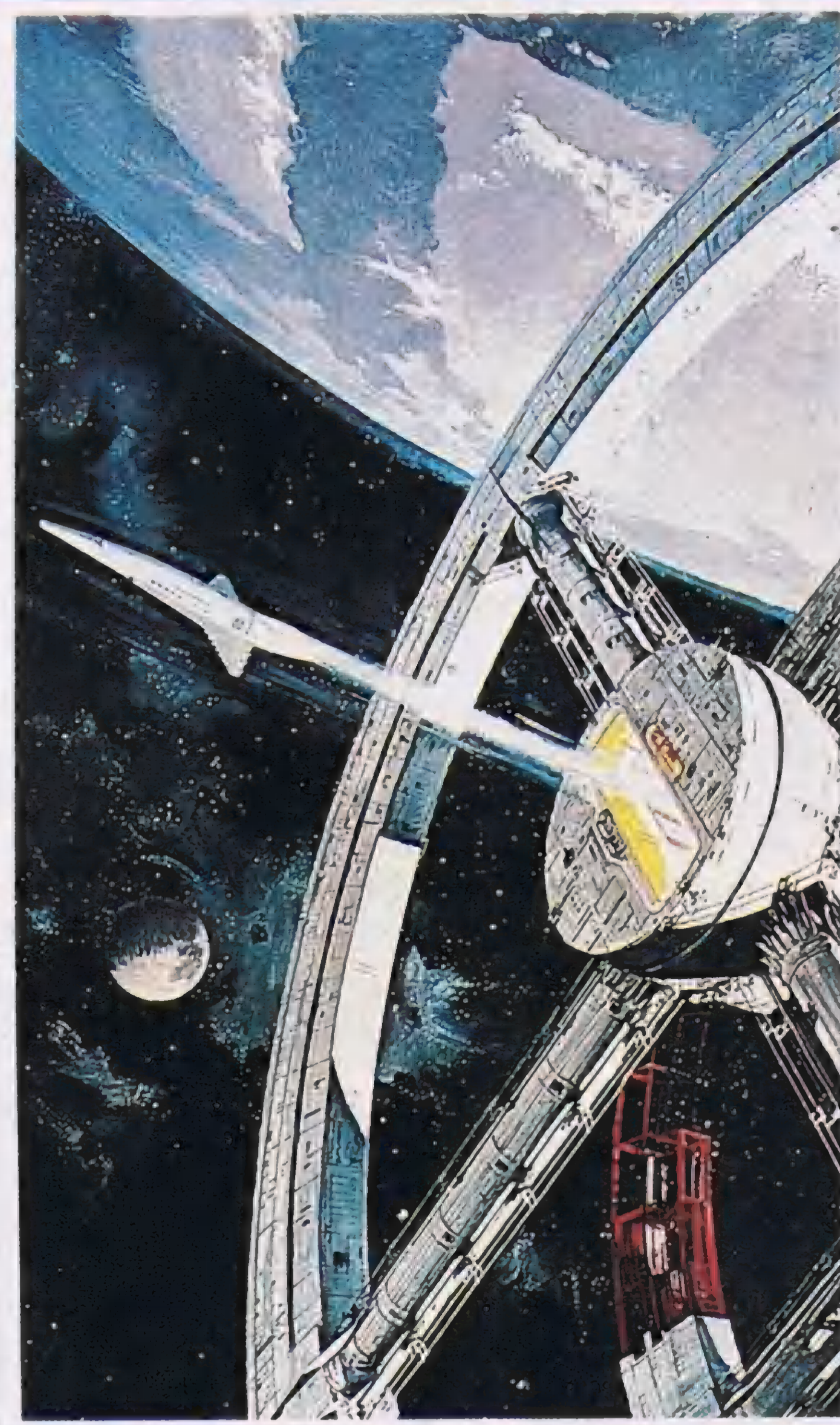
"Apollo VIII Coming Home" (NASA Collection)



"First Men On The Moon" (Private Collection)

In the future Man will use his down-to-earth technology to reach deep into the awesome infinity of outer space. Robert McCall has already been there. He has a mind that spans time and space, an eye for technical detail and the hand of a great painter. His spectacular Space Station One, created for the film "2001: A Space Odyssey," has become a collector's item and a contemporary classic. Frequently commissioned by NASA to do on-the-spot paintings of America's ventures into space, McCall is always present for important launches and splashdowns. His oil paintings have gained international acclaim reproduced as U.S. Postage Stamps, one of which was the first stamp cancelled on the Moon, and another, his most recent, commemorated the historic

Apollo-Soyuz space rendezvous. McCall's work hangs in important museums, corporate offices and private collections around the world, and he has been honored in a one-man space art show at the Smithsonian Institution. There is no question about it, Bob McCall is the premier space artist of this generation. Now offered are three gallery-quality lithographs of McCall's work. These are incredibly detailed, beautifully colored paintings of Man's greatest journeys. Each 24 x 28 inch lithograph is accompanied by a descriptive statement in the artist's own words. Each lithograph can be acquired for \$10. This limited collector's edition has been authorized by the artist and FUTURE LIFE Magazine guarantees your complete satisfaction.



"Space Station One" A 24 x 28 inch lithograph

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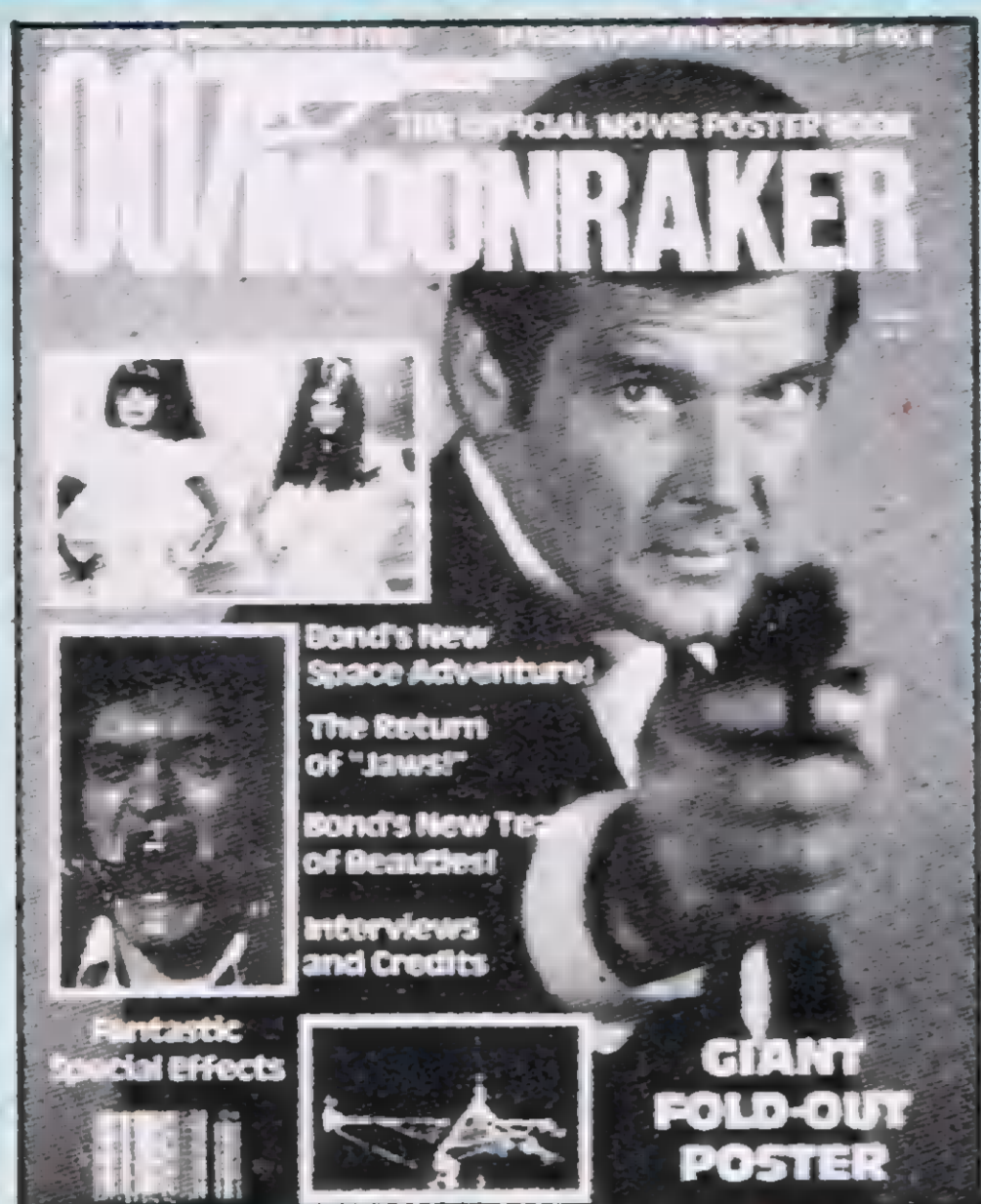
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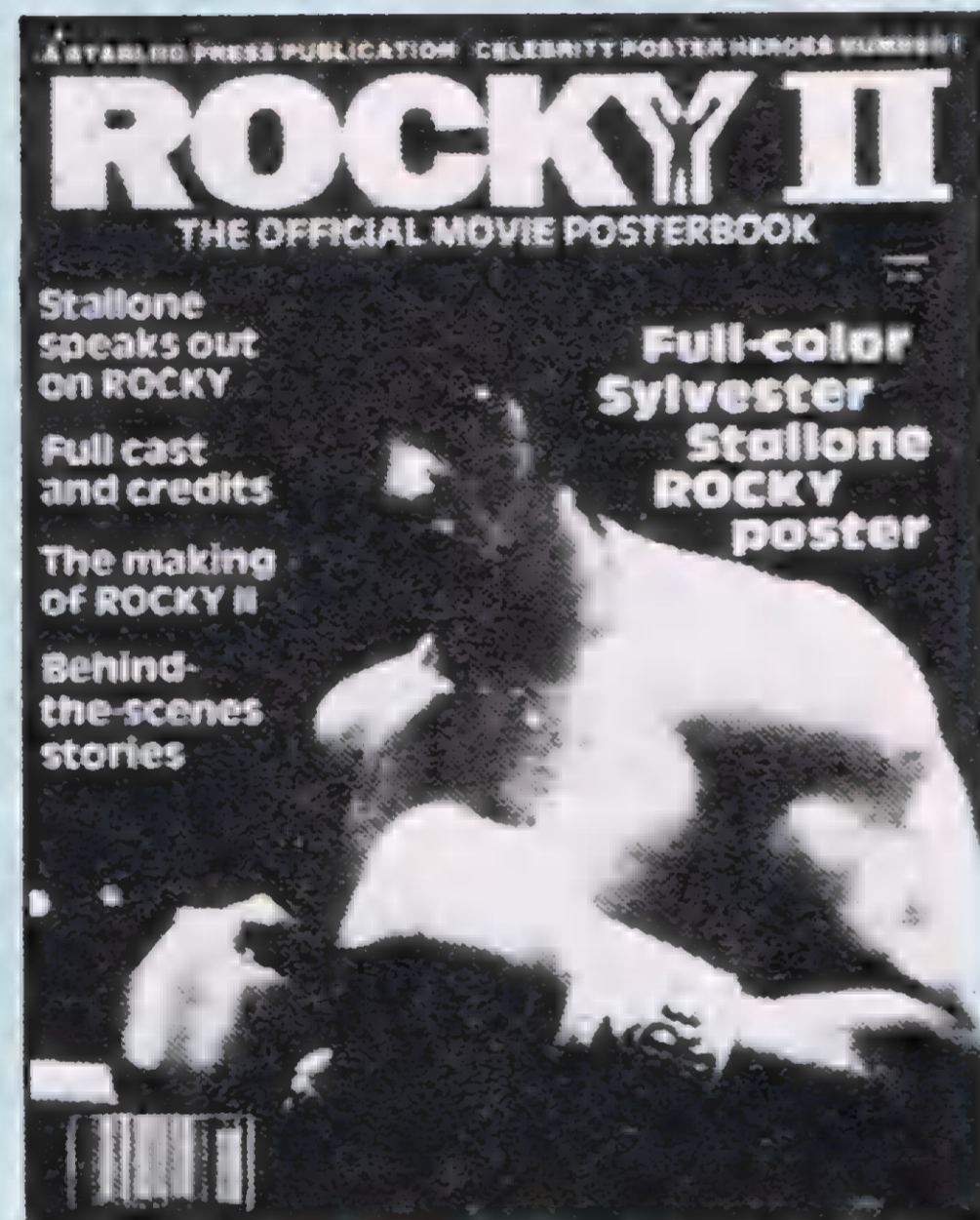
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Here is the latest listing of the upcoming conventions. If you have any questions about the cons listed, please send a self-addressed, stamped envelope to the address below the name of the con. As always, guests and features are subject to last-minute changes. **Conventioneers, please note:** to insure that your con is listed on our calendar, please send all pertinent information no later than **15 weeks prior** to the event to: STARLOG Convention Calendar, 475 Park Ave. South, New York, NY 10016.

FANTASY FAIRE NINE

Pasadena, CA July 27-29, 1979
 Fantasy Faire; FPCI
 1855 W. Main Street
 Alhambra, CA 91801

SPACE: 1999 CONVENTION '79

Pittsburgh, PA July 27-29, 1979
 The National Save: 1999 Alliance
 123 Fawn Valley Drive
 McMurray, PA 15317

SAN DIEGO COMIC-CON

San Diego, CA August 2-5, 1979
 Pacific Comics
 P.O. Box 17066
 San Diego, CA 92117

AUGUST PARTY (Trek)

Washington, D.C. area August 3-5, 1979
 Maryland Star Trek Association
 P.O. Box 924
 College Park, MD 20740

QZYMANDIAUS II (SF & Fantasy)

Toronto, Canada August 10-12, 1979
 Danny Lozinski
 33 McMurray Ave.
 Toronto, Ontario
 Canada M6P 2S9

ATLANTA COMICS AND FANTASY FAIR

Atlanta, GA August 10-12, 1979
 Marilyn White
 1613 D Briarwood Road NE
 Atlanta GA 30306

STAR TREKON '79

Kansas City, MO August 10-12, 1979
 Lyle H. Van Sciver
 Box 11558
 Kansas City, MO 64138

FANTASY FILM CELEBRITY CON 2

Pittsburgh, PA August 10-12, 1979
 FFCC-2
 211 Fort Pitt Blvd.
 Pittsburgh, PA 15222

OHIOCON 8 (SF/Comics/Cartoons)

Youngstown, Ohio August 24-25, 1979
 William Hansen
 45 W. Ravenwood
 Youngstown, OH 44507

1ST ANNUAL SF INTERNATIONAL CONVENTION

Great Falls, MT August 24-27, 1979
 Science Fiction International
 624 5th Ave. South
 Great Falls, MT 59405

NORTHAMERICON '79 (SF)

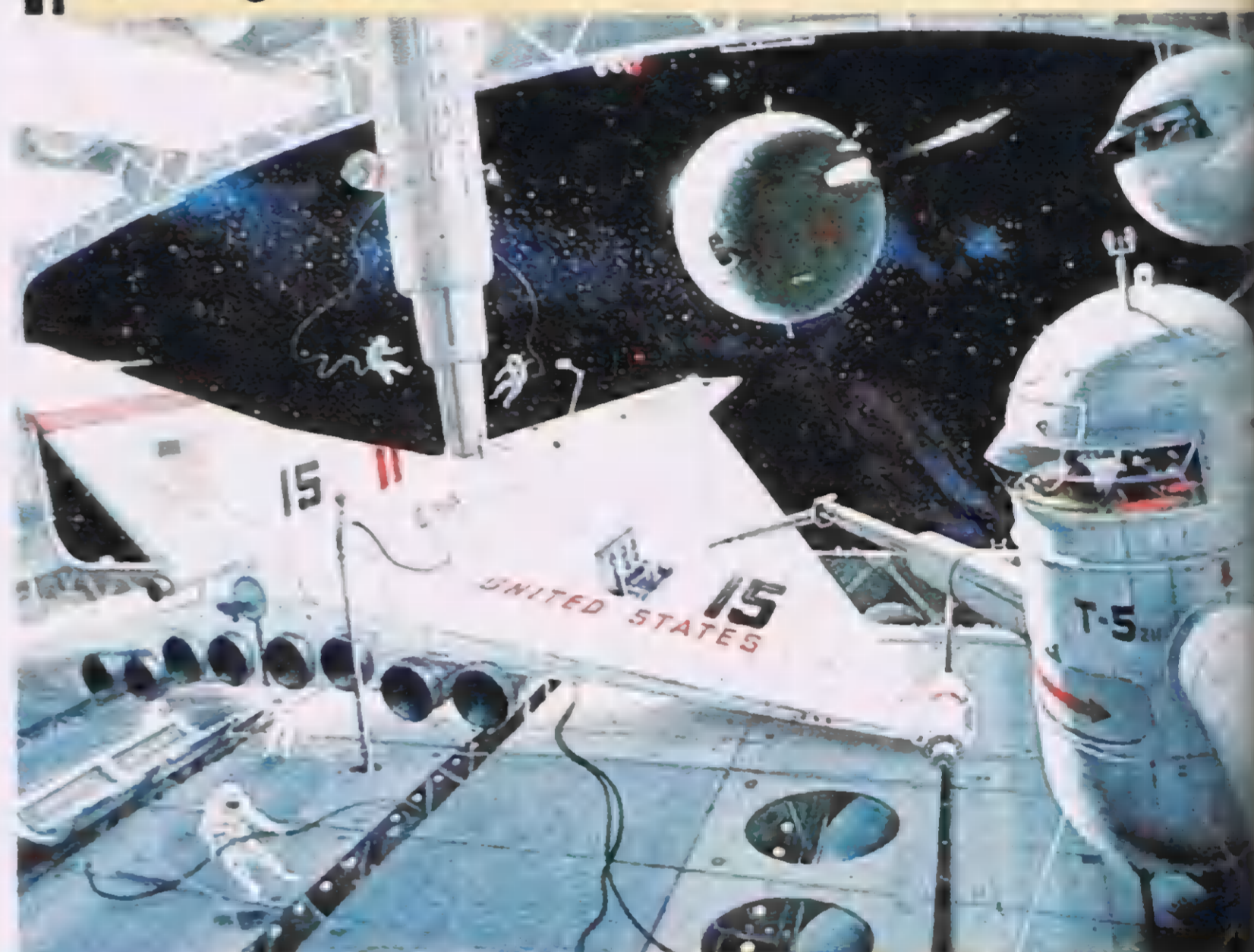
Louisville, Ky August 30-September 3, 1979
 NorthAmerican
 P.O. Box 58009
 Louisville, KY 40258

The STARLOG/FUTURE space art slide show, "Reaching for the Stars," is available to all conventions. Featuring a music score by Eric Wolfgang Korngold, the show generally accompanies a guest appearance by members of the staff. Convention organizers should contact Tom O'Steen to make arrangements.

**BACK BY
 POPULAR DEMAND**

The
Space
Art
Club

The introduction of the Space Art Club to the readers of STARLOG/FUTURE LIFE marked a historic event. Never before was such an offering available; a series of limited-edition space art prints at a price most everyone could afford. Charter members have written expounding their satisfaction, but the original deadline prevented would-be members from joining at a savings price. Now, we're pleased to announce that you, too, can have an opportunity to own and enjoy fantastic space art at bargain rates.



The Club features exclusive, limited-edition space art painted by the masters of the field: Bob McCall, Vincent DiFate, Ron Miller, Adolf Schaller, John Berkey, Ludek Pesek, Don Davis, plus one mystery artist prominent in the space art field. Virtually the Hall of Fame in space art, this incredible group represents a staggering collection of artistic techniques and scientific imagination. Each print was specially commissioned by STARLOG/FUTURE LIFE and produced on high-quality, textured paper, measuring approximately 18" x 24" in size, ready for framing!

For your convenience, there are different ways in which you can order this exclusive space art. Choose from one of these opportunities: *The Complete Collection*—the entire portfolio consists of all eight space art reproductions for only \$45.00; *Mini-Series A*—comprises print #'s 1-4 representing the artwork of McCall, Miller, DiFate and Pesek for only \$25.00; *Mini-Series B*—includes print #'s 5-8, featuring the works of Berkey, Schaller, Davis, plus one mystery space art print for only \$25.00; *Individual Orders*—for those desiring prints on an individual basis, simply indicate the one(s) you want on the order form.



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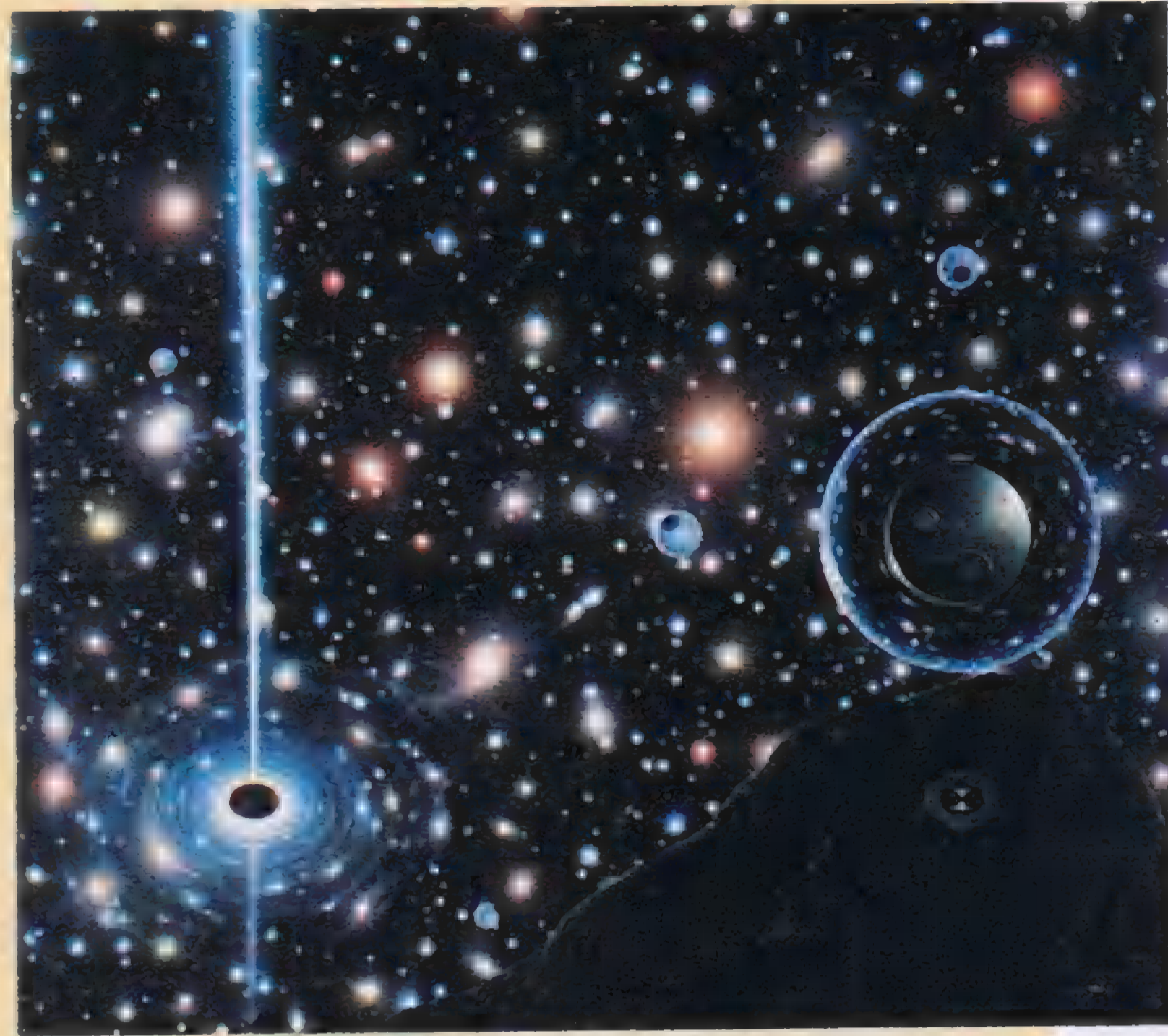
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4 ▼

- #1. "Space Station 2000" by Bob McCall
- #2. "Exploring Titan" by Ron Miller
- #3. "The Dream Fulfilled" by Vincent DiFate
- #4. "Duststorm on Mars" by Ludek Pesek
- #5. "Lightship Descending" by John Berkey
- #6. "HZ Hercules Star System" by Don Davis
- #7. "Anywhere, Anywhen, Anyone" by Adolf Schaller
- #8. Mystery Space Art Print by prominent space artist.

5



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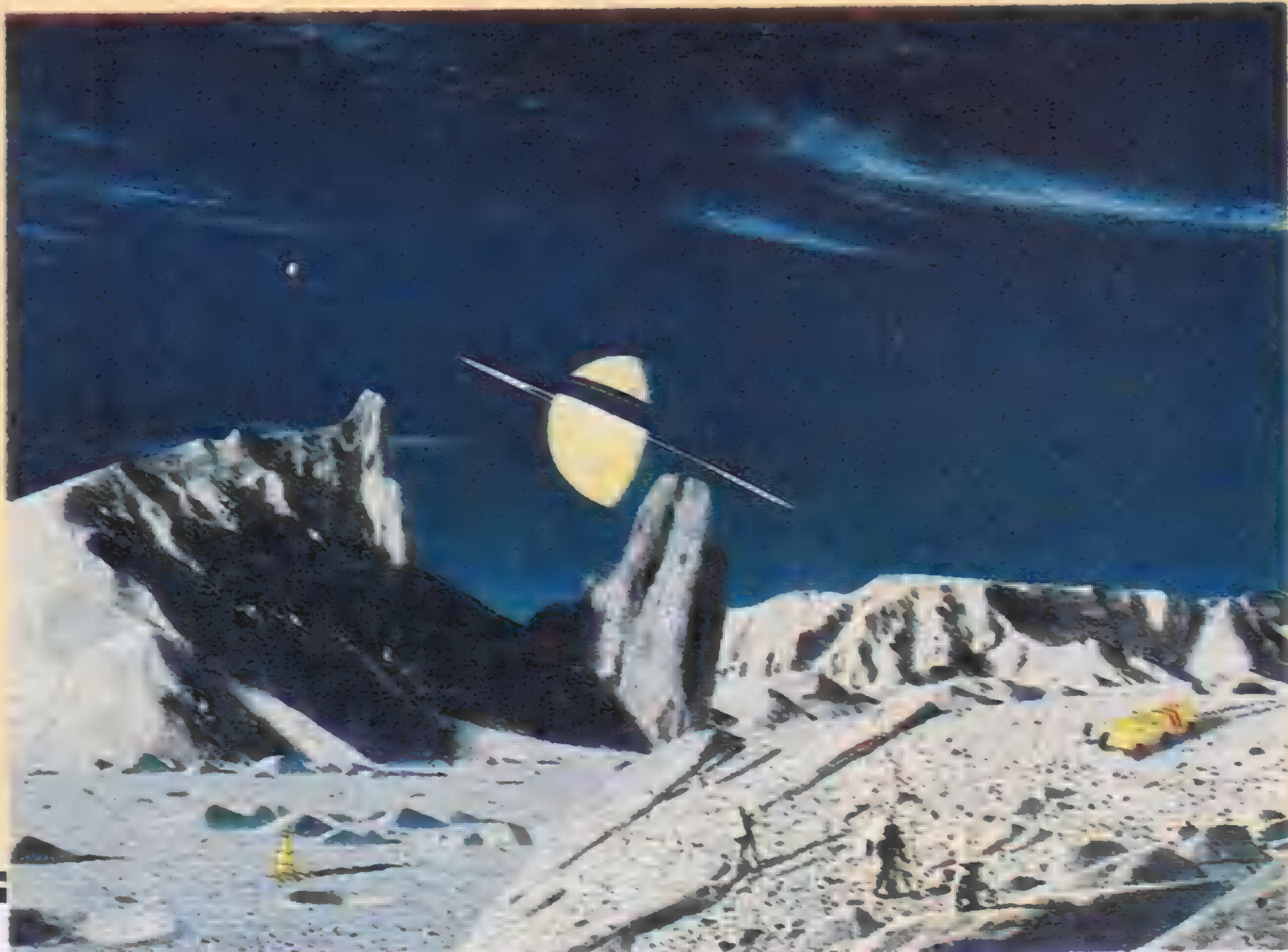
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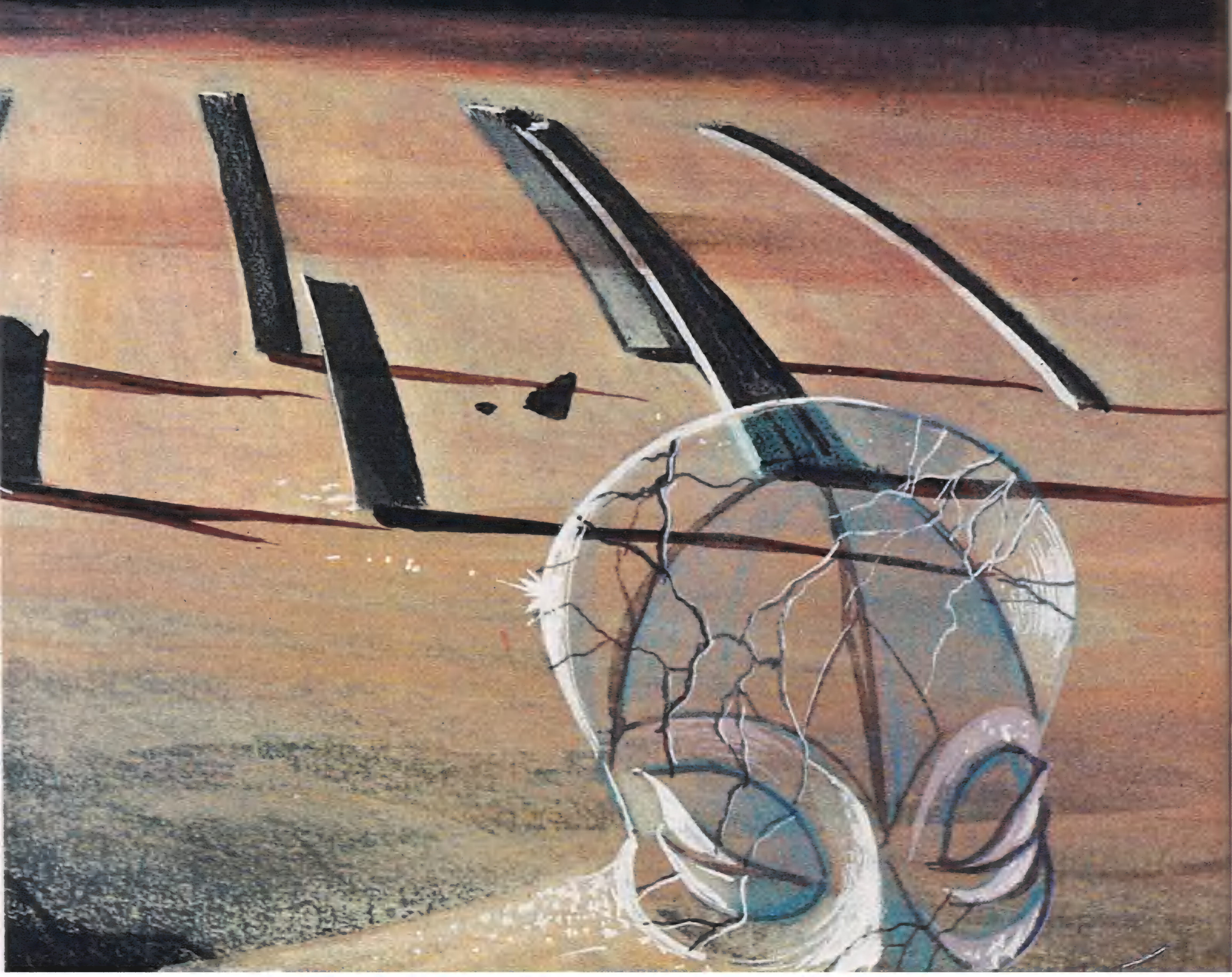


STARLOG INTERVIEW

Ray Bradbury

The Martian Chronicler

Here is a man of the future, with visions of space travel and life on Mars who, at the same time, refuses to drive a car or fly in an airplane.



By BARBARA LEWIS

It's a trite idea to photograph a person on a bicycle," says Ray Bradbury, "when his whole life has been associated with space." Nonetheless, a *New York Times* feature was recently responsible for adding another facet to the legend of the famed science-fiction author.

"They thought it would be a good idea to show me riding a bicycle since I don't drive and am afraid to fly," the 59-year old poet, screenwriter and novelist explains in the living room of his comfortable Los Angeles home.

"The producers of the Broadway show *Annie* had put together a space extravaganza called *The Star Traveler* with William Shatner. They got a director and a lighting man, multi-media people, laser technicians and sound people. They had a whole structure put together for \$2 million but they had no writer. That's where I came in.

"They looked in the *Times* that day and said, 'My God, what's wrong with us. We should have thought of him in the first place.' So they all flew to the coast two days later. At the meeting, an idea came to me which I tried on them and they liked it. I'm very excited about it."

And his excitement shows—he becomes animated as he speaks of the challenge of entering a new field. "It's an arena show, not a theater show. It will play in sports arenas around the U.S. It's like writing a circus, writing vaudeville and writing super-opera—the biggest damned outrageous festival in the history of mankind. I have all these possibilities to work with, including a wide screen, 150 feet wide and 80 feet tall on which you can project the image of the universe. I've wanted to do something like this for years. Size is the answer for the portrayal of space travel.

"You can't show space on TV because it is diminished by the medium. The screen is too small, only 15 inches tall. A rocketship should be 150 or 300 feet, shouldn't it?" He doesn't wait for an answer, using the interrogative form for emphasis. Instead, he im-



James Howard Davis and Dee Croxton as Martians, from the critically acclaimed L.A. stage production of the *Chronicles*.

mediately leaps to a critique of some recent SF efforts.

In his words, he "detests" *Battlestar Galactica*, and from the beginning waited impatiently for its cancelation. *Star Wars*, he believes, leaves a lot to be desired as well. He believes the characters are wooden, and that, despite some redeeming qualities, it can never compare with *Close Encounters of the Third Kind*, which he regards as the best science-fiction film to date. He qualifies with the phrase "to date" in order to reserve comment on *Star Trek—The Motion Picture* pending its completion. He was a fan of the TV series, though he contends that it too, suffered from television's size limitations.

The Star Traveler is planned to begin its travels in September, and is expected to continue touring for the next three years. According to Bradbury's calculations, there are about 300 arenas in the U.S. which could accommodate the massive production, planned to run for three-to-five-day engagements at each stop.

The writing itself took close to four months for the prolific Bradbury to complete. It would have taken less if he'd concentrated solely on the one project, but that's not the way he works.

"I like to have three or four things going at the same time—otherwise I get bored. I'm

writing a novel, and I usually work on that in the morning. I'm at my office, or what I loosely and lovingly refer to as my office, at 9 a.m. My wife drives me there because, as I said before, I don't drive. I work until noon and then goof off for awhile. When I come back, I'll work on poetry or *Star Traveler* or a play."

What does he do when he "goofs off?"

"I ride my bike, or I go to a bookstore and look for old editions or I go to the library. There's nothing in this world that smells as good as a bookshop, except maybe a library. I systematically cover the book shelves, reading mostly history: Jules Verne, Edgar Rice Burroughs, Somerset Maugham, Shakespeare. That's my education and my inspiration. I never went to college—couldn't afford it.

Star Traveler is the realization of a boyhood dream for the Illinois-born author, whose first space fantasies were inspired by a visit to the 1933 Chicago World's Fair.

"I grew up wanting to be part of an extravagant architectural celebration, and even built 'world's fairs' in my backyard. I fell in love with architecture, the world of the future, and at the same time the world of the deep past. I was 13 when I built my own backyard fair with Christmas bulbs. I did lots of architectural drawings. Looking back, if I had another career for myself, it would have been architectural planning."

Bradbury's first opportunity to work on such a grand scale came when the U.S. government commissioned him to "conceptualize the exhibit for the U.S. Pavilion at the New York World's Fair in 1964.

"They asked me to write a 400-year history of the U.S. that would play in 17 minutes flat, with a full symphony orchestra to back it up. It was a very grandiose, poetic excursion into the metaphors of the past.

"They had asked me to do it because someone had read an essay of mine and determined that my metaphors were the right size to go inside that building. It was as big as two football fields inside—I created this fantastic ride through time and it played for two years."

Bradbury considers the ride aboard his time machine. "It takes one back through time. The ride passed through the history of America, showing some of its flaws as well as its accomplishments. We are all time machines. Bernard Berenson lived until his late 90s—for me, he was a time machine. He would recount the past for me during long conversations and transport me into other times, other eras."

Bradbury feels that anything that recalls an earlier time can be called a time machine.

"If you go into an attic and look around at all the clothes dummies, the trunks and old toys... if you *smell* an attic long enough, you're back in time. So there are all kinds of time machines, even if there's no actual mechanism. The words 'time machine' make a handy metaphor."

Bradbury is stretched out comfortably on the beige-carpeted floor as he talks. The very traditional living-room decor conforms to the domestic values that imbue so many of his stories, even those placed in his fictional Mars setting.

Bradbury was 26 when he began *The Martian Chronicles* stories, and 29 when they were completed—years before NASA sent out the first Martian probes. Would he have changed the stories if he were aware of the scientific knowledge to be gathered in the years ahead?

Without hesitation, he answers that he

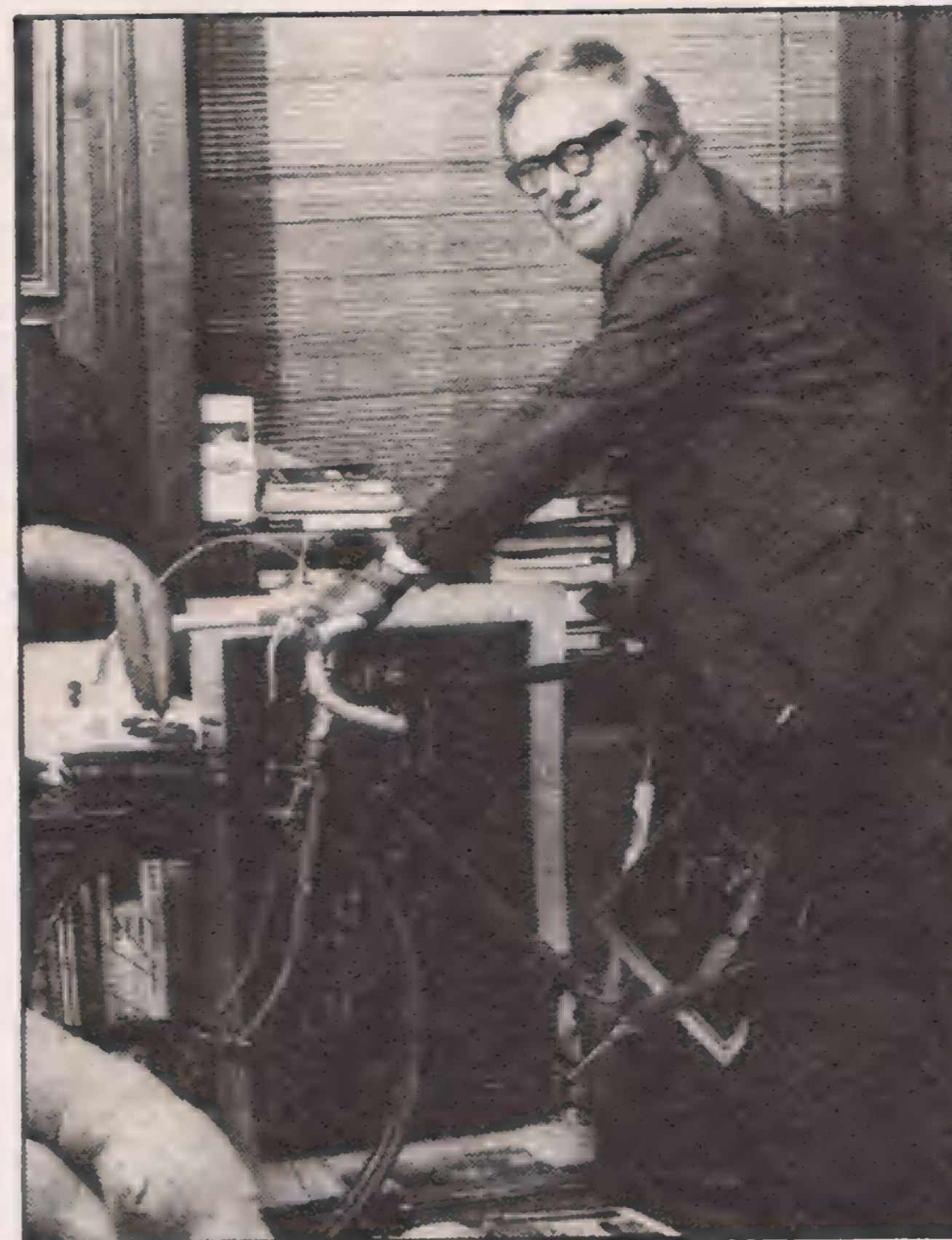
would not have altered a word. As if talking about someone else, he says, "I have to respect the young man who wrote it, don't I?"

Bradbury claims that, contrary to NASA's findings, there is life on Mars, and has been "for eons." But for Bradbury, Mars is a metaphor, like his time machine. Mars is humanity's achievements—his ability to build computers and to explore space. "Computers aren't amazing," he says. "What's amazing is the men who built them."

Mars is mankind's future and his past. It's this aspect of Bradbury's philosophy that is portrayed in *The Martian Chronicles*, which will be seen as a six-part mini-series on NBC-TV this fall.

"In one of the sequences," says Bradbury, "we see a small town, supposedly on Mars, with picket fences and porches and green lawns. The time appears to be the early 30s. Well, it actually is. The town is my hometown, and the characters are my mother, and aunts and myself. It's a very touching scene for me. When we did the *Chronicles* as a play in L.A. a few years back, I went every night. Well, almost every night. I think I saw the play 63 times. And everytime I saw that scene, I cried."

The Martian Chronicles is now a classic, but it was not an instant best-seller. As a matter of fact, Bradbury points out that it never has been. The first year, the book sold just 7,000 copies and although it has now



PHOTOS: RICHARD TODD

Bradbury aboard his favorite time machine—his bicycle. A bundle of wonderful contradictions, he refuses to fly.

passed the million mark, it was a long time in coming. The paperback version continues to sell at a steady rate of 100,000 a year and has been translated into 20 languages. But the original hardcover has sold just over 30,000 copies.

Eventually, the *Chronicles* were responsible for turning Bradbury into a rich man, but his initial royalties provided him with an income of \$30 a week, which progressed in \$10 increments until John Huston asked him to write the screenplay for *Moby Dick*.

"At the time, I was making \$90 a week, never enough to buy a car. Then *Moby Dick* changed my financial posture and it's been on the uptrend ever since. But by the time I could afford a car, I couldn't see any point in driving."

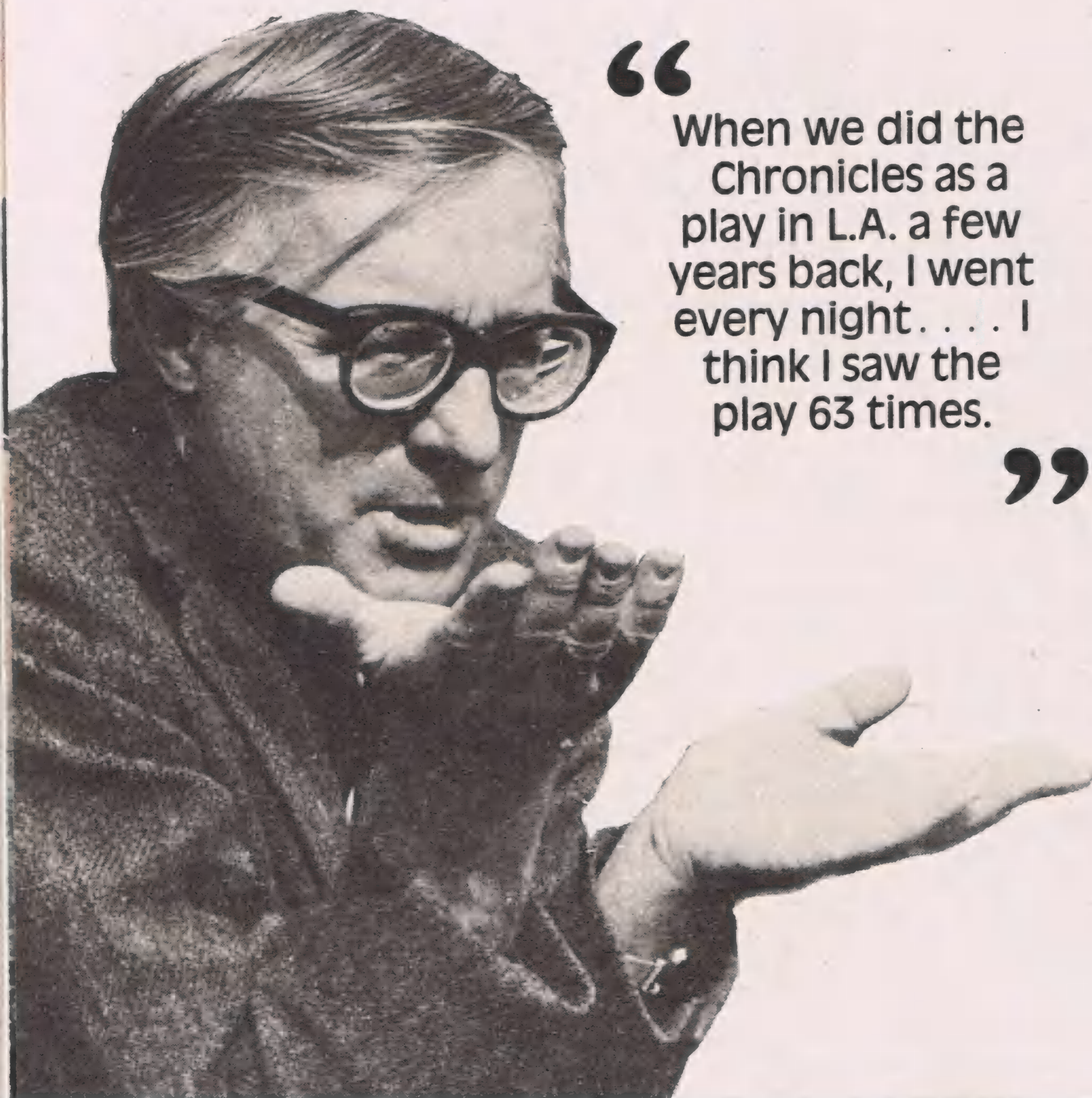
On the other hand, Bradbury *does* see a point in flying—a negative one. He doesn't fly, and for one simple reason. "I'm afraid of falling."

There is no enticement so great that Bradbury is or has been willing to compromise with his fear of flying. The coveted Ball Aviation and Space Award is perhaps his proudest possession. He takes it down from its place on the mantelpiece and holds the award affectionately, while he explains why he did not accept it in person.

"I was invited to receive it at Cape Canaveral before the Moon launch. I wanted to go more than anything else in the world, both to witness the launch and to receive the award. Unless I flew, I couldn't get there in time for the ceremonies. I told them I would watch the launch on television and phone in my acceptance."

Bradbury is as adamantly opposed to compromise with his beliefs as he is with his fears. As a boy, his dream was to build world's fairs. As an adult, he was offered an opportunity to create a magical flight through fantasy and space for Disneyland's "Tomorrowland." He wanted to do it so badly he could taste it, he says, and he was doubly

(continued on page 55)



“When we did the *Chronicles* as a play in L.A. a few years back, I went every night. . . . I think I saw the play 63 times.”

SFX-TRA

The Making of "THE THING"

Since its release in 1951 Howard Hawks' production of *The Thing* has become an SF classic. The design of the "Thing" itself went through several stages of evolution. Firstly, a grotesque tentacled creature with three eyes and a sucker-shaped mouth that bore a very close resemblance to the Thing originally described in the story was built. Test sequences were shot, but the results proved to be too horrific, so the design and footage were scrapped.

Harper Goff (Disney's designer for *20,000 Leagues Under the Sea*), who was originally signed as art director, sketched a very spidery-looking "Thing." But it was never built. Finally, as the shooting time drew near, Hawks, as the story goes, finally asked his team to find a tall actor, put him in a "Frankenstein" makeup and turn off all the lights. James Arness, of course, was the "tall" actor and the dim lighting created a

very spooky effect. The Thing was just a bit part for Arness who over the years played in such films as *Hondo*, *Them*, *Carbine Williams*, *Wagonmaster* and *Gunsmoke*.

Doubling for Arness in the fire sequences was Tom Steele. Steele was fitted with a

fiberglass headpiece and costume that covered the oxygen mask and tank that would enable him to breathe in the flames. Steele was afraid that the intense heat would cause the oxygen bottle to explode. Fortunately, all went well, but in those days the technique was very new; nowadays a mixture of other than 100 percent oxygen is used by stuntmen.

The film has a lot of touches that make it very much a "Hawks" film. Many sequences were shot in a meat packing refrigerator in Los Angeles so that the actor's breath could be seen in the chill air. The famous Hawksian overlapping dialogue was authentic—actors were required to bone-up on their role's specialty. Actors playing botanists had to be able to adlib about botany and so on. Finally, though Chris Nyby is credited as director (Nyby was Hawks' editor for years), Hawks, in his final years, admitted to "ghost-directing" the film.



Far Left: James Arness as the "thing," makeup artist Lee Greenway and Billy Curtis as the miniature version of the Thing. Curtis was also seen in *Invaders from Mars* in a sequence requiring a miniature soldier. The final design of the makeup was a last-minute decision by director Hawks.

Center: Arness and Curtis shown size for size. This doubling allowed the Thing to appear to shrink under the bolts of electricity. Right: The final sequence with Arness in the film.

Mike Minor: Illustrating the Future

Artist, illustrator and production designer Mike Minor's creations have graced stage, screen and television, from the recent stage production of Bradbury's "The Martian Chronicles" to "Star Trek—The Motion Picture."

By DAVID HUTCHISON

Normally, as the production illustrator for *Star Trek—The Motion Picture*, Mike Minor's job would include such assignments as storyboards and preproduction renderings of the sets. Partly because of his long association with *Star Trek* as a TV series, a TV movie and, now, as a theatrical release, Minor is *designing* as well as illustrating.

As *Trek's* storyboard artist, Minor has to be a director, a producer, a designer and an editor. "When I go through a script," says Minor, "I see *visual* things happening in my mind and I put them down as they flash into my mind. Also, I have to think in terms of editing—what will cut together. The script might go from an interior shot at a specific angle, to a close-up of someone's face, to an action shot, etc.

"A good storyboard artist is part of a very rare breed," Minor admits. Until recently, there haven't been many filmmakers who storyboard their films so thoroughly. Some directors just work from a few thumbnail

sketches and others feel more comfortable on a location shoot.

"The Disney pictures," Minor says, "are a good example of detailed storyboarding—every shot is drawn and discussed in detail. Perhaps because Disney didn't always trust his directors or writers—he trusted his artists. But he wanted everything laid out in front of him so he knew in advance what he was going to get. And, by God, if the dailies or pencil tests didn't look right, someone's ass was in a sling!

"Hitchcock, also, storyboarded thoroughly. He started as a silent film titlist and illustrator. And, hence, all of his pictures have been designed that way. He's comfortable that way—he wants no surprises. He'll change or adapt if interesting things occur to him, he says, but everything is laid down in advance—camera angles, everything—pre-drawn. On the day they roll film he's bored; everything has already happened, for him, in his head. It is said that Hitchcock envied Walt Disney," Minor says,

"Disney could always tear up his actors."

On *Trek* many sequences involve long complicated special effects. The storyboards will serve as a blueprint for the special-effects cameramen working with miniatures, computerized cameras and matte paintings. Their job is purely visual; shooting script is a storyboard. But sometimes even a detailed drawing is not enough to convey to the effects artists the nature of the emotions that their visual imagery must stir in the audience. Consider the moment when the refurbished *Enterprise* emerges from its drydock, ready for new adventures. "When it actually leaves the drydock station," Minor explains, "it very slowly builds momentum as it leaves Earth orbit and heads for the depths of outer space beyond the solar system itself. Roddenberry wanted it to look and sound like the momentous occasion it is. So while I was working on this sequence, I was playing Bronislau Kaper's theme music from *Mutiny on the Bounty* in my head, which is certainly very stirring stuff. Bob Collins, the director of the (ill-fated) TV-movie version, wanted to have the *Enterprise* come out of the drydock with the camera tracking the ship so the drydock would slowly drop out of the frame, then the Earth, Moon and Sun slowly recede in the frame." After completing the storyboard, Minor taped the Kaper music to play back when he presented the boards to Collins, so the director could see and feel what he had in mind. Ultimately, of course, the sequence was redesigned when Robert Wise took over and

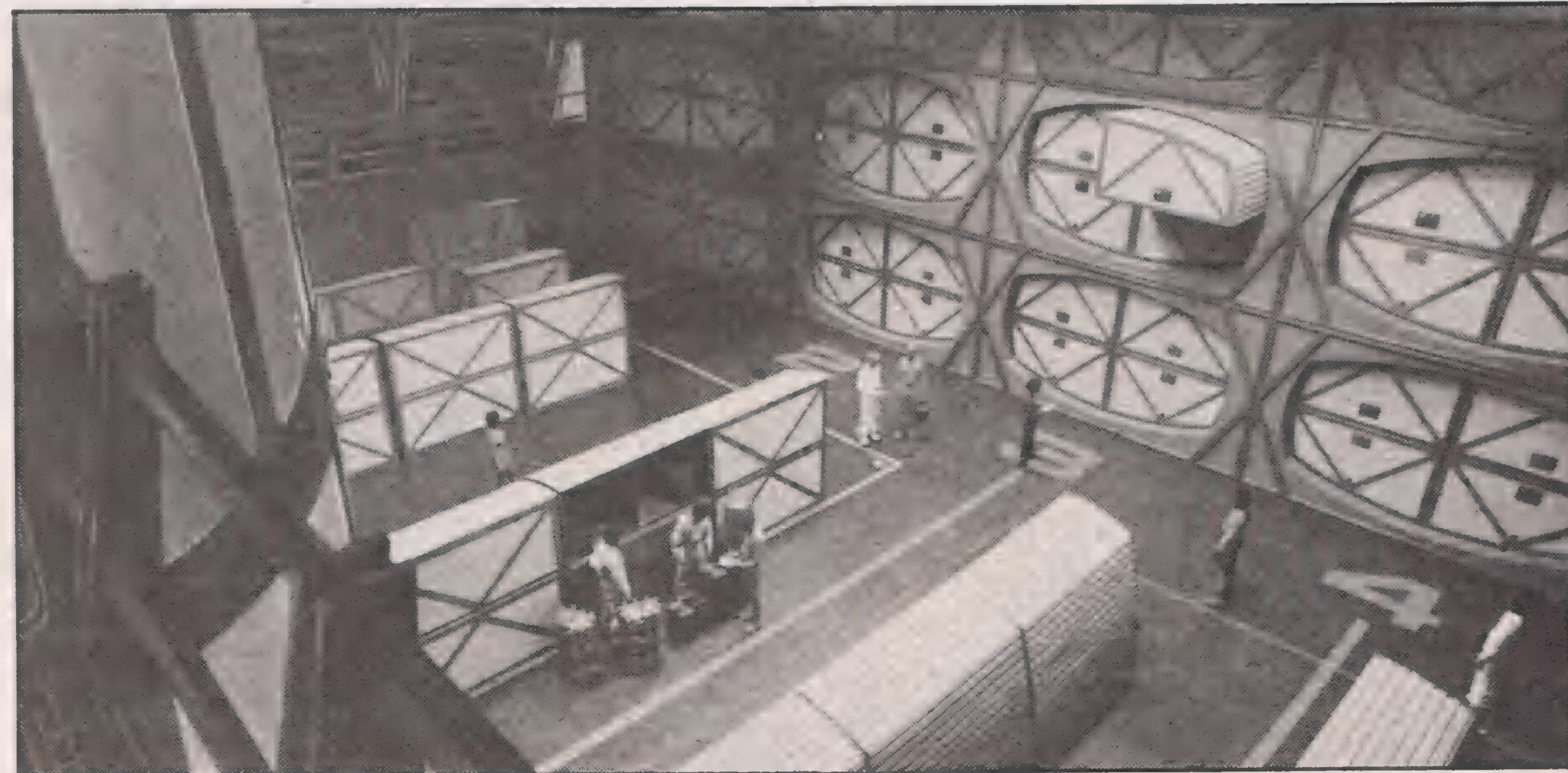
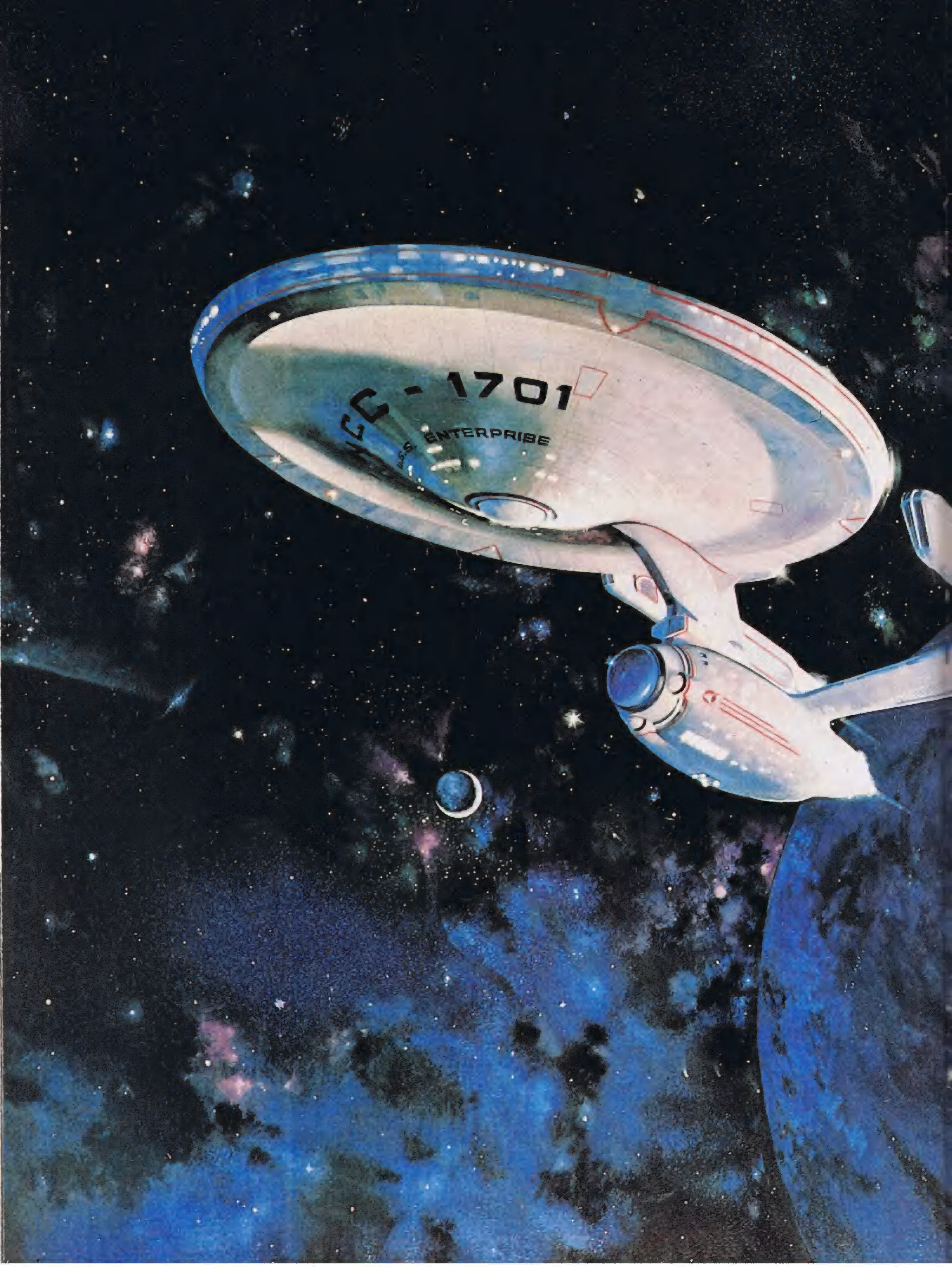


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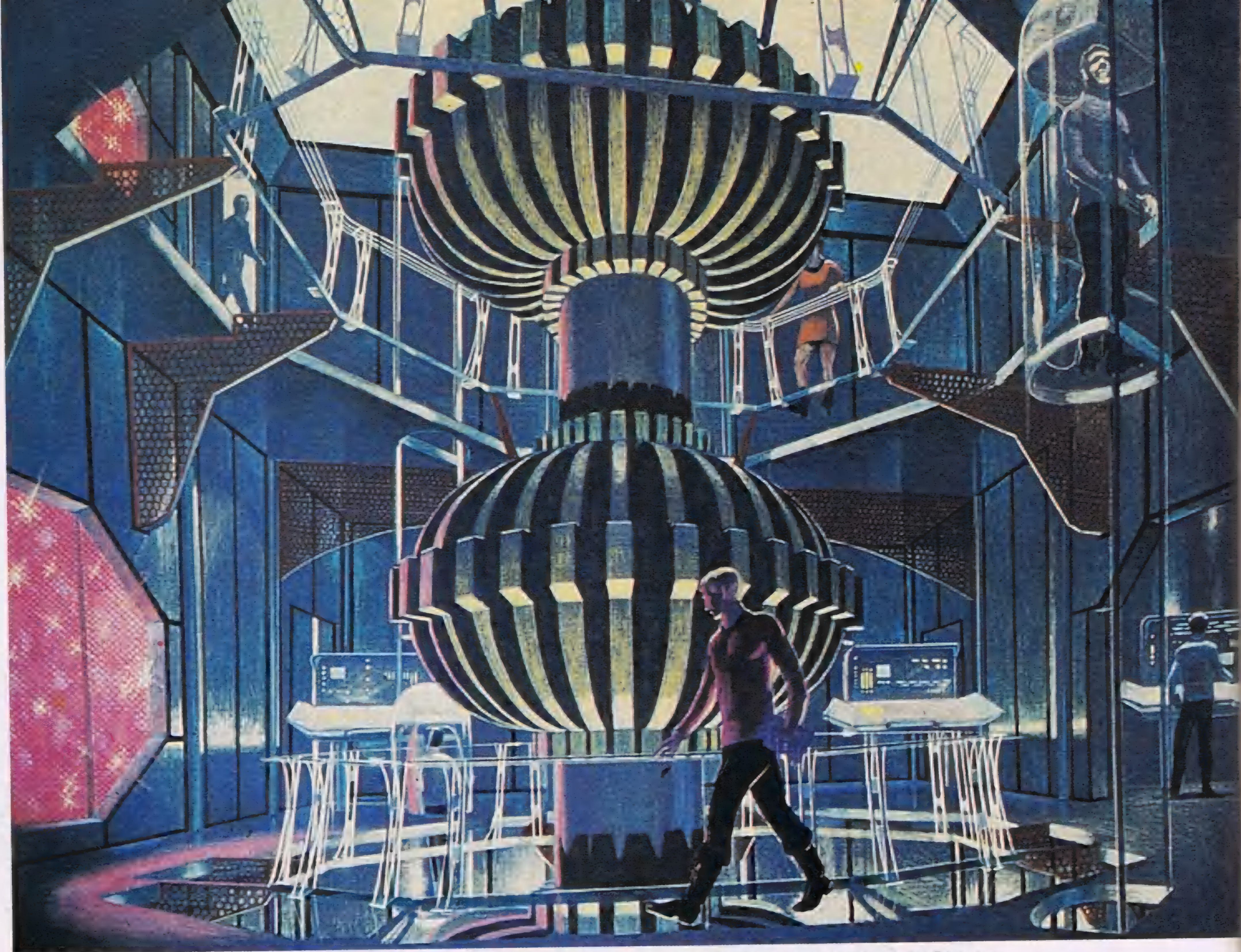
Right: Arco-structure created for TV's *Lost Saucer*. The saucer was chroma-keyed into the artwork. Left: Early test for *ST—TMP* of the cargo area on the *Enterprise*. Minor painting fills in the live-action set.





NCC-1701
USS ENTERPRISE





Mike Minor's rendering of the engine room aboard the *Enterprise* for the 1977 TV version. Design by Joe Jennings, Art Director.

Created by Minor for the original TV series, a view of an alien world in a double-star system.



Trek went into theatrical production. But Minor's use of music illustrates the effort made to keep all phases of the production in mind when he designs a sequence.

The most interesting sequence that Minor has designed for *Trek* is the Vulcan set. STARLOG reported in issues #19 and #22 how Minor designed and executed the foreground miniatures for the location work at Minerva's Terrace in Yellowstone and the exterior Vulcan set in Studio Tank 'B' on the Paramount lot. Minor's association with *Star Trek* goes back a long way.

"In early 1967," relates Minor, "I took my portfolio into producer Bob Justman, who liked what he saw enough to take me into Gene Roddenberry's office. Gene looked at my work and asked about my aspirations. We talked for quite a while. Finally, Gene thought it would be very nice to have some space art on the walls of the *Enterprise* to keep the interior design from looking so sterile. Four or five months later I took some rough sketches into Justman, who sorted through what he liked. I wound up doing about 18 small acrylic paintings about 9 x 18 inches. I knocked them out in about 10 days."

If you look closely at the TV reruns, you can see some of Minor's art on the wall of the rec room, Kirk's cabin, even on the upper rim of the bridge set.

"The next thing I did was the alien from 'Spectre of the Gun,' for Eddie Milkus, the post-production supervisor. I agreed to do it without ever having done any castings or latex pulls from molds. I visited Verne Langdon, who was then at Don Post Studios. He gave me a few instructions and sold me my first can of latex.

"That job turned out very well, so they called me for more things. Finally, 'The Tholian Web' came up. That was the one I worked longest on; it involved three or four months out at Frank Van der Veer's Optical Company. I storyboarded the 17 cuts of effects that the script called for, shot the raw footage and executed all of the animation plates.

"The design of the web was based on the geometry of a geodesic dome. I ignored the fact that when you interlock ready-made triangles within a dome, you don't have horizontal and parallel lines — you have zig-zag connections. As time was short, I went for a very simple design in which the ship simply made a horizontal movement left to right or vice versa. Any given shot could be flopped in the printer to its mirror image. I also set it up to do 45° diagonal movements from the bottom to the top of the frame. These pieces could be flopped or combined

(continued on page 61)

SPACE REPORT

EDITED BY DAVID HIRSCH

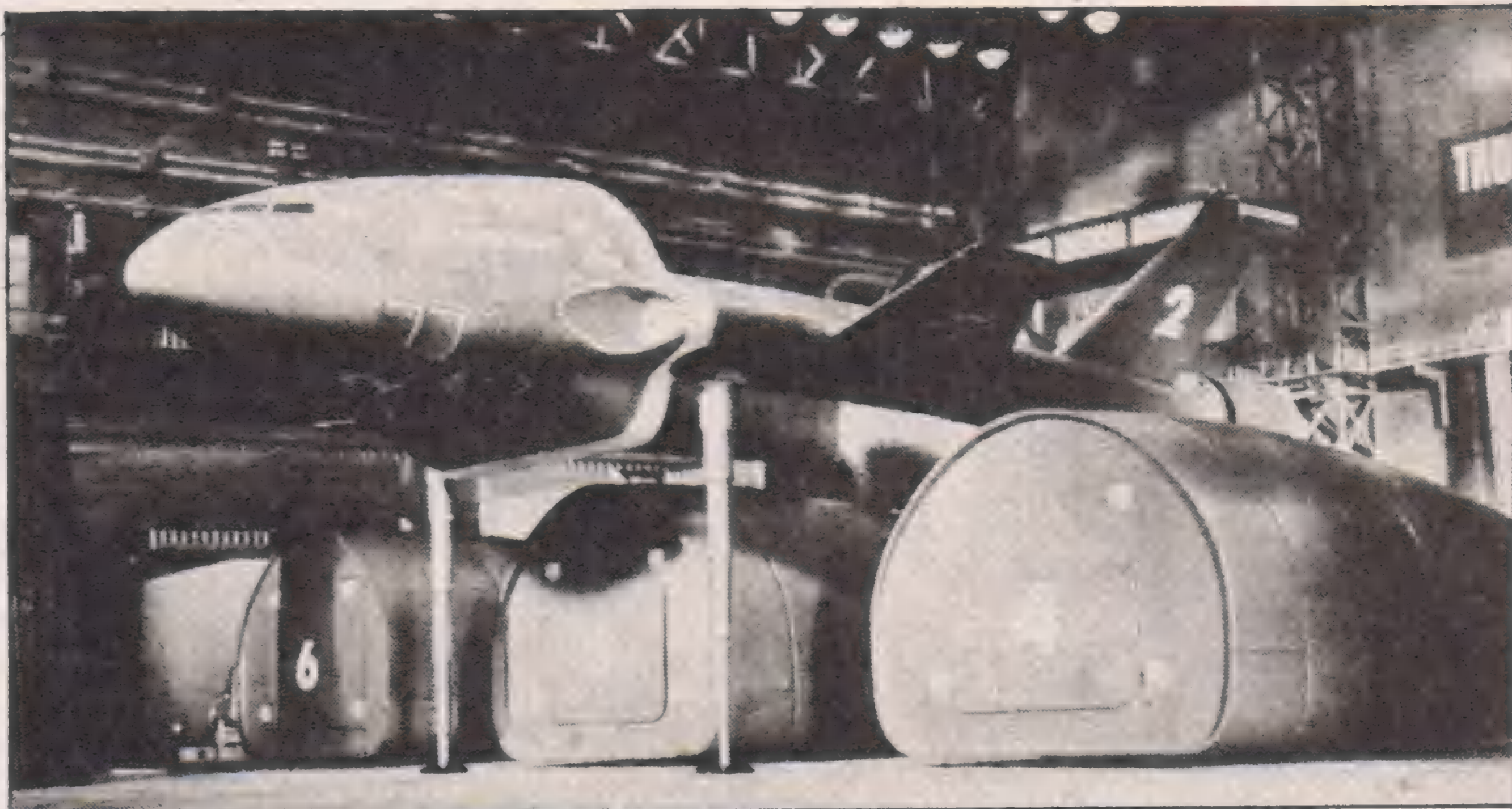


From the Mailbag . . .

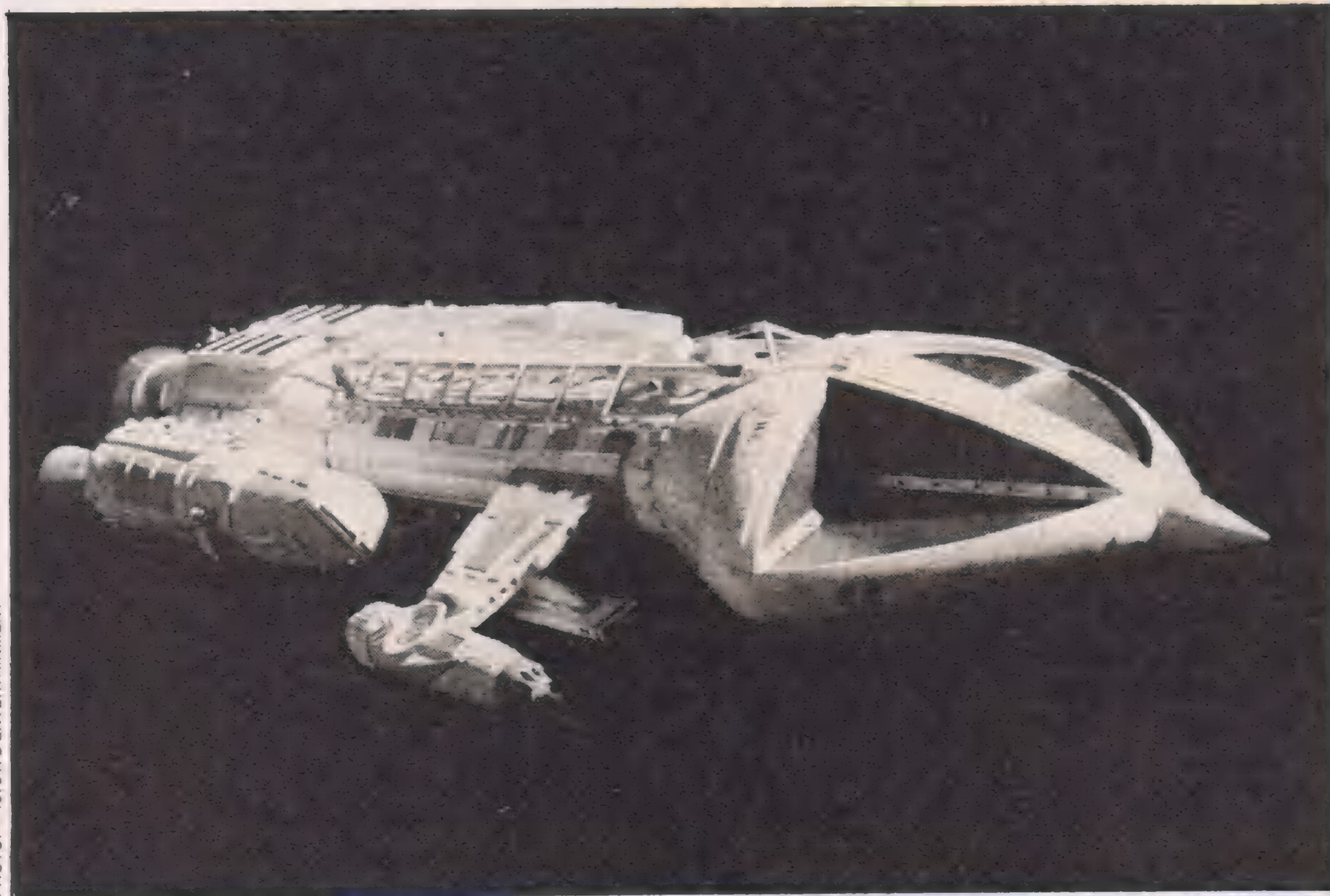
. . . In STARLOG #22 you said the Mark IX Hawks from the *Space: 1999* episode "War Games" were old and outdated, yet Alan Carter said they had nearly twice the speed of the Eagles. Also, in the *Moonbase Alpha Technical Notebook*, it says that the Hawk was built four years after the Eagle. So, what happened to them?

Lee Stanford
Huntsville, AL

The Hawks were a victim of the one thing space pioneers fear most of all . . . budget cuts. The Mark IX Hawk was a more expensive spacecraft than the Eagle, but the Hawk did not perform as many varied functions. Therefore, the cost of such a craft wasn't justified and since Earth was not at war with anyone, what use were such warships?



(Above) Thunderbird 2 in launch bay.



The Mark IX Hawk.

. . . There have been rumors about *Space: 1999* coming back with a third season. I believe the rumors are true. Will *Space: 1999* be coming back?

Ron Johnson
Hempstead, NY

*Ron, they say that there is no smoke without fire, but there are exceptions to every rule and I think that this is the case about *Space: 1999* and a possible third season. It is always possible that the show will return to the screen for a third season, but certainly not in the immediate future.*

. . . I'm a *Thunderbirds* fan and I would like to know if you've ever thought of bringing it back?

Kayne Young
P.O. Box 929
Carson City, NV 89701

*Glad to hear that you're a *Thunderbirds* fan, Kayne. During the last year or so I have given considerable thought to bringing back the program. I think a new version, using either puppets or live action, would be a tremendous success. However, the rights to the property belong to ITC Entertainment and I would need their permission and backing. Maybe they'll read this and it will trigger a thought—let's hope so.*

. . . I seem to remember an animated television series which had a large jet. Before taking off from its secret base these large numbered cargo boxes passed under the jet and one of them was put into the jet's hold. I believe you created this show and it was called *Thunderbirds*.

Jeff Fesunoff
Daly City, CA

*You're right, Jeff, it was *Thunderbirds* and the craft you're talking about is *International Rescue's* transporter, *Thunderbird 2*. Prior to launch, *Thunderbird 2's* pilot, *Virgil Tracy*, selects one of six pods that contain *IR's* heavy rescue equipment, like the *Mole* or the mini-sub *Thunderbird 4*. When the correct pod is directly under the green craft, *Virgil* lowers the main body of *Thunderbird 2* so that the pod becomes a section of the craft similar to the pods of *Space: 1999's* *Eagle Transporters*. *Thunderbird 2* is 250 feet long, has a wing span of 180 feet, and stands 60 feet high. The maximum speed is 5,000 miles per hour.* ★

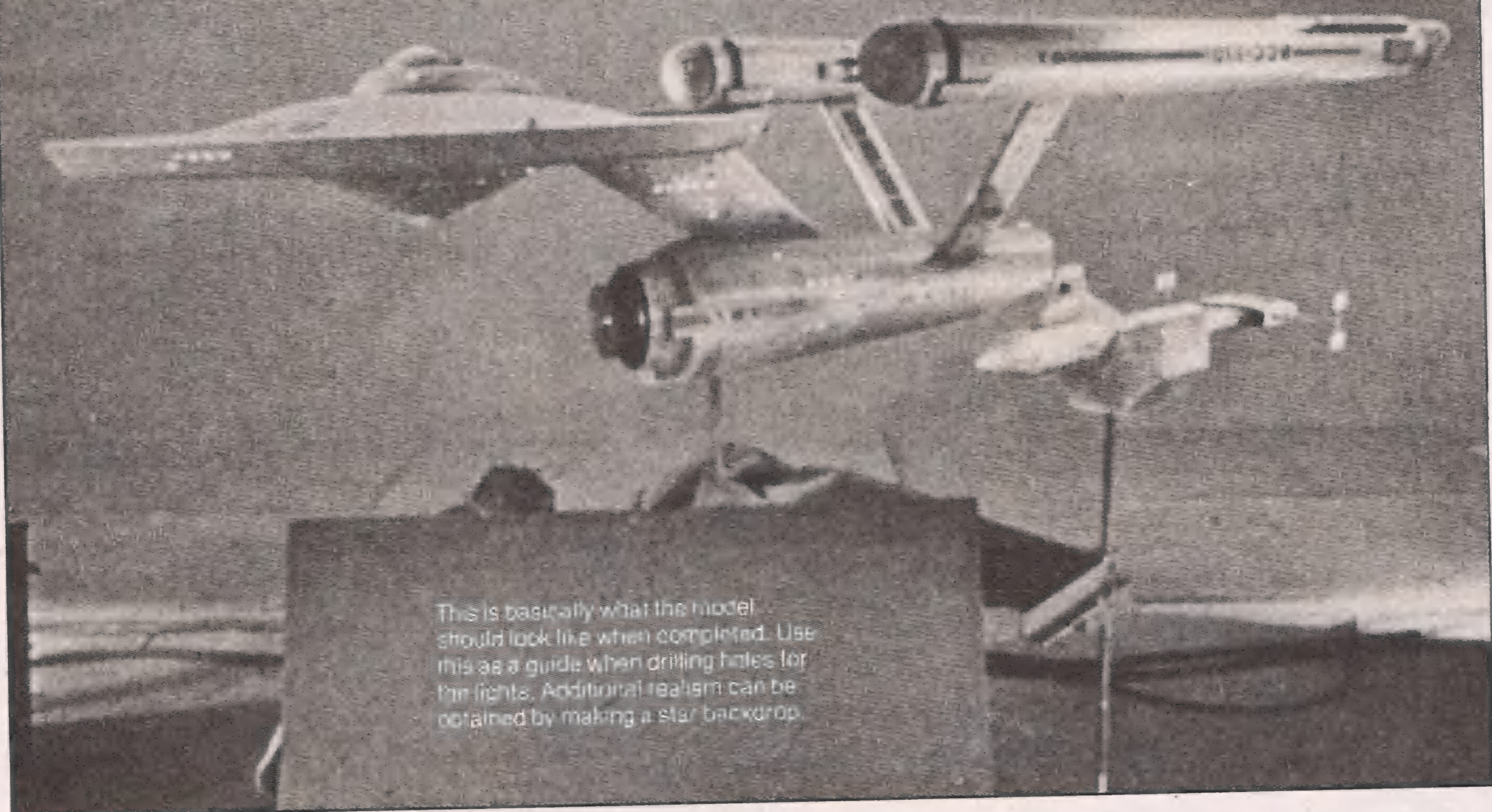
See you next month,

Gerry Anderson

Readers are invited to send their questions and topic ideas to Gerry in care of STARLOG. Although personal replies, requests for materials, etc. are impossible, letters of general interest will be selected for printing in future issues.

Gerry Anderson's Space Report
STARLOG Magazine
475 Park Avenue South
New York, NY 10016

Lighting the "Enterprise"



This is basically what the model should look like when completed. Use this as a guide when drilling holes for the lights. Additional realism can be obtained by making a star backdrop.

PHOTO: PARAMOUNT

BY BRICK PRICE & CORY FAUCHER

We've been working on *Star Trek—The Motion Picture* since July of 1978. At that time AMT contracted us to build a prototype model of the *Star Trek Enterprise* with a lighting kit. The model we used has been around for years—since the series first aired—and is the "old" style ship. I know that AMT had plans of coming out with the new *Enterprise* model just prior to the release of the movie, but the company has since sold out to Lesney of England and all bets are temporarily off. If Lesney does release the newer version, one of two things will occur: The old model will still be around as a companion piece, or it will be obsolete. Either way, I doubt that the old version will have the lighting kit while the newer one undoubtedly will.

If you want to have a lighted model now, or if you want to light any other model, this article will be a great help. Fiber optics are used by us and other special-effects groups for lighting models in the most efficient way.

"Grain of wheat" and "rice" bulbs are good sources of point light, but an extra dimension of magic is lent to any smaller scale model through the use of fiber optics.

The fibers are made from glass or plastic, the latter being better for model work for several reasons; the most important are safety (no glass shards) and the ability to use regular plastic adhesives (since they contain styrene).

They can be found in several sizes, but kits for fiber optic lamps carry fibers of good average diameter and possess many advantages over "loose" fibers: All the fibers in the kit are tied together at one end with a metal collar, saving you untold hassles. The kit comes with a base that can be used for your model, into which the collared end of the fibers fits directly, providing a tightly controlled housing for your light source—(another advantage of F.O.—one light for the entire model).

When planning the placement of lighting in your model, be sure the collared end is mounted somewhere near the center so all the fibers will reach the holes you must drill.

Select a fine drill bit which will make a hole just slightly larger than the fiber. (The model should not be assembled at this point since the fibers are run through the body.)

When all the holes are drilled, begin "threading" each with a fiber, going from the interior of the model to the exterior.

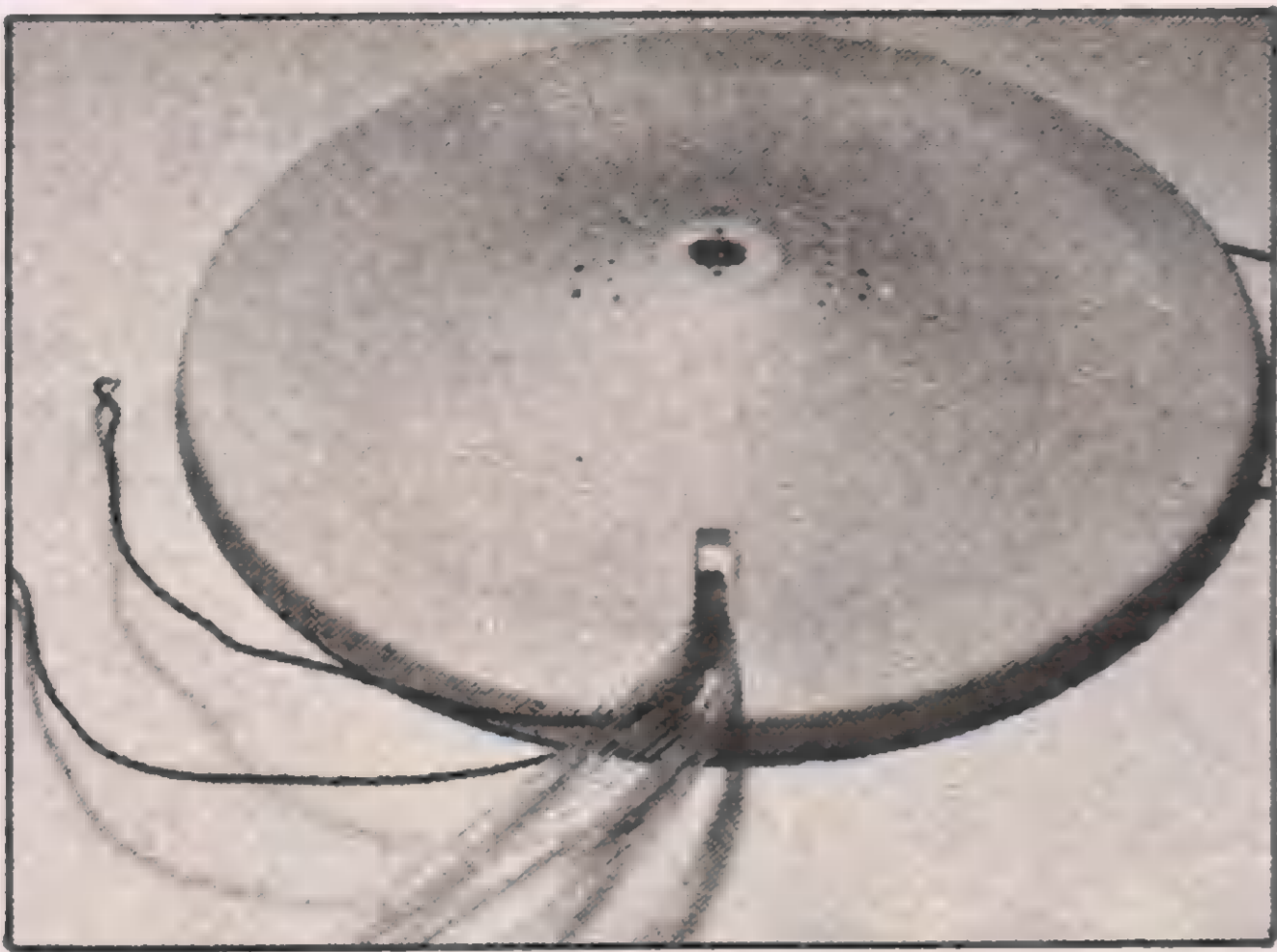
To keep the fiber from sliding back

through the hole, a process called "lensing" must be applied to the end of each fiber. Using a soldering pencil, lightly touch the flat tip of the fiber to any hot section of the metal. This will cause the end of the fiber to flare out in the shape of a small lens. Do this very quickly or the fiber will flare out too much and melt. A candle can be used if a soldering pencil is not available, but practice with some spare fibers until you can repeat good results.

If any of the fibers must bend tightly to emerge from a hole, a hair dryer applied to the area of the abrupt angle will softly bend the fiber. Fibers transmit light through a plastic core which is surrounded by another plastic sheath. As long as there are no actual "kinks" in a bend, it will still deliver all the light from the source end. Check the fibers carefully before insertion.

Before gluing the fibers in place from the inside (with a little hot stuff), you may want to add different colors in certain areas. Dipping each fiber in glass stain works excellently. If you want "moving" lights, or other special effects, putting a slowly rotating color wheel (gels) in front of the light source will achieve many remarkable patterns. (Remember, your light source need not be too hot or bright, as each fiber transmits almost 100 percent of the

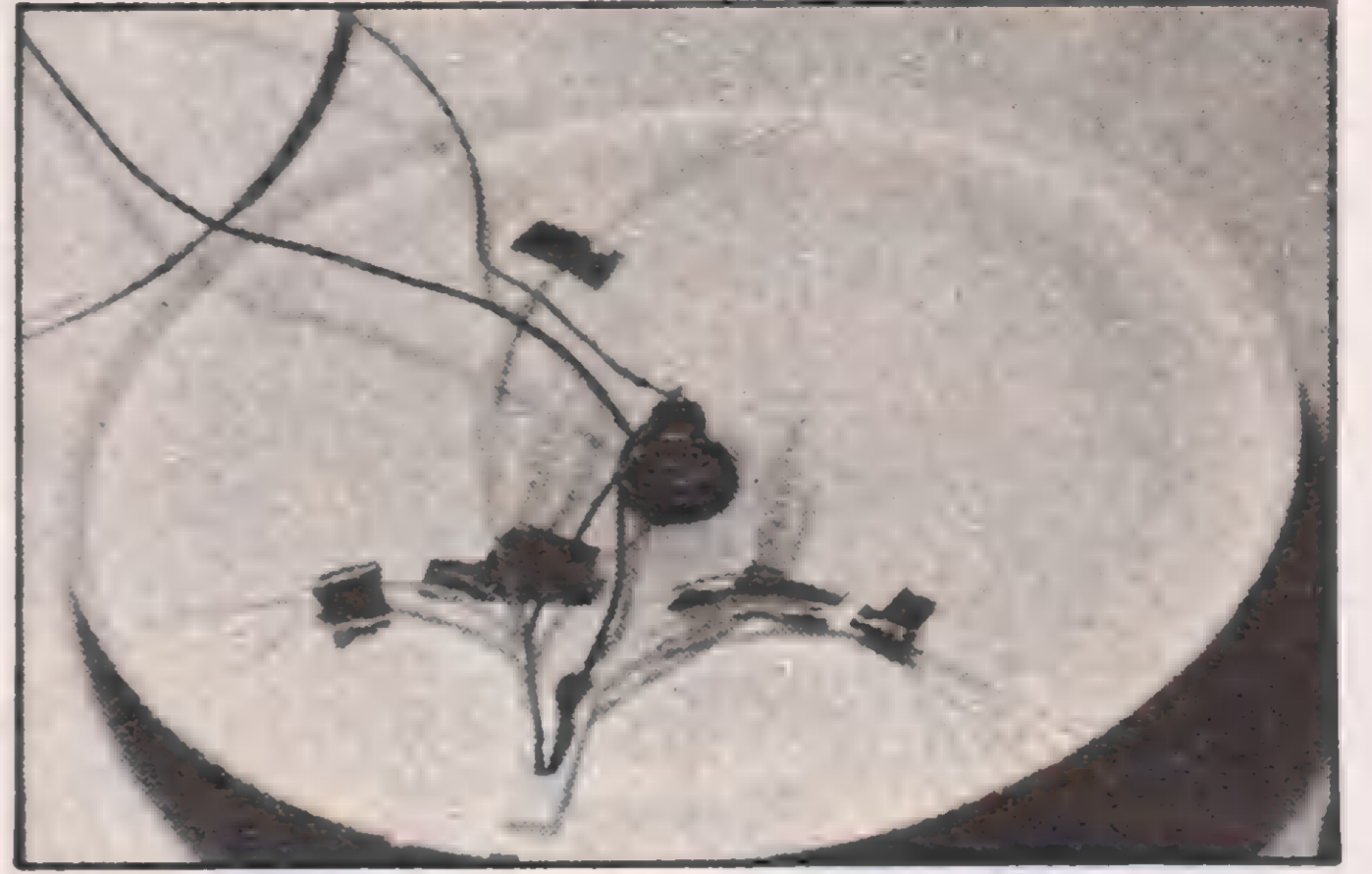
Fiber optics can be used to create some spectacular lighting effects on a static AMT model.



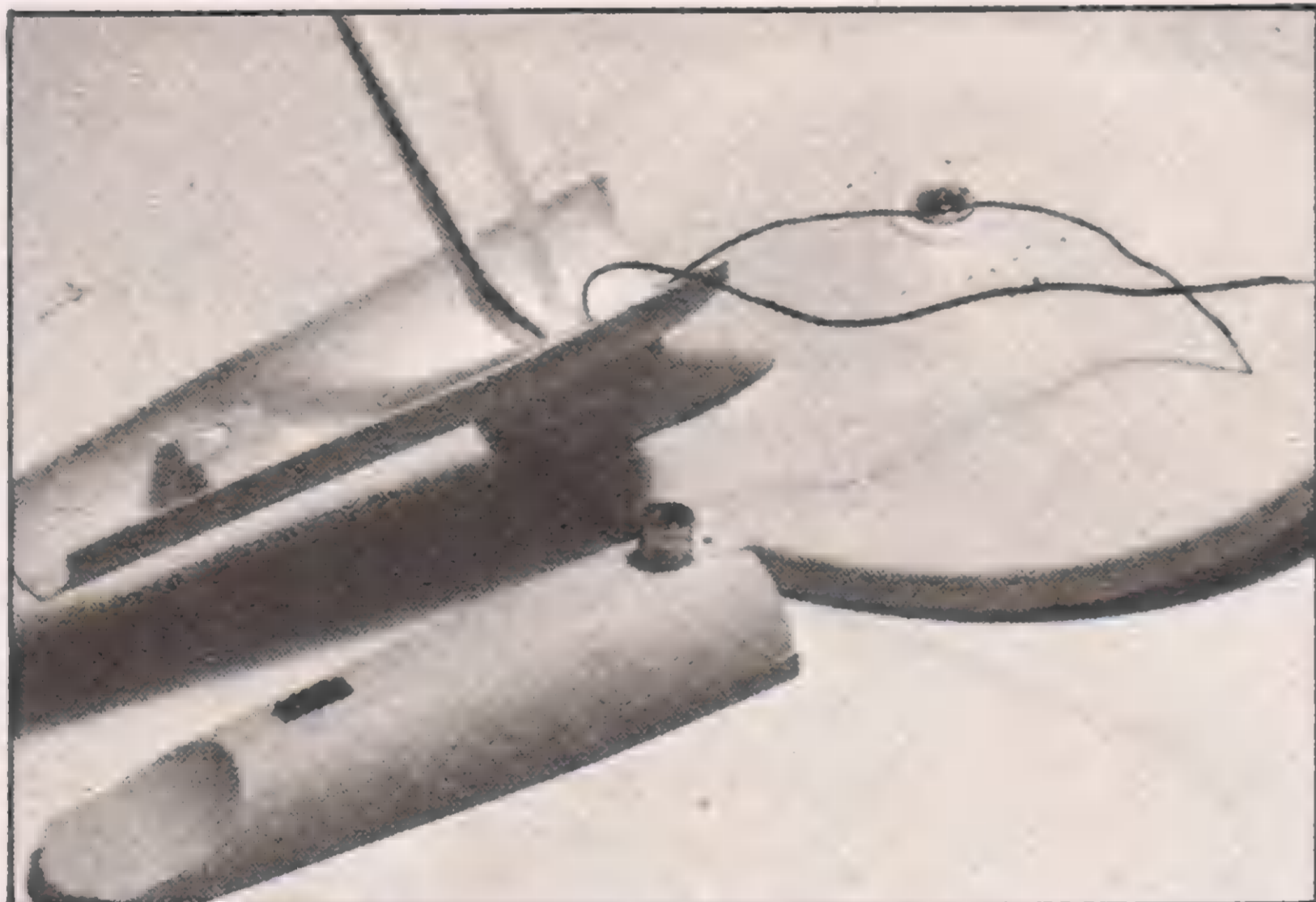
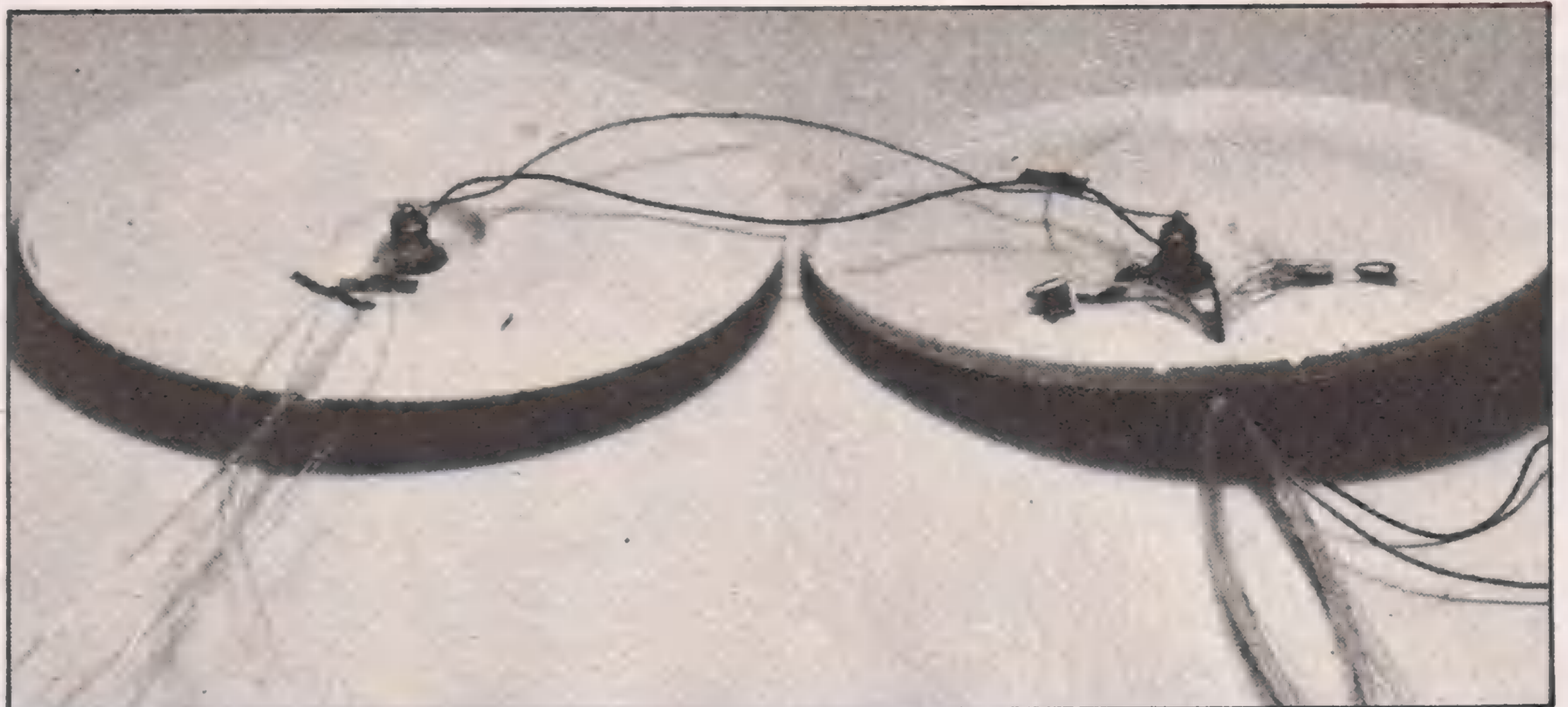
Clear off all flash from kit parts and paint as many pieces as possible prior to assembly. If some parts must be painted later, be sure to mask off the fiber optic strands. Insert a bundle of optic strands into the hole as shown.



Drill holes in the body wherever lights are to appear. Flare the ends of the strands as described in the text.

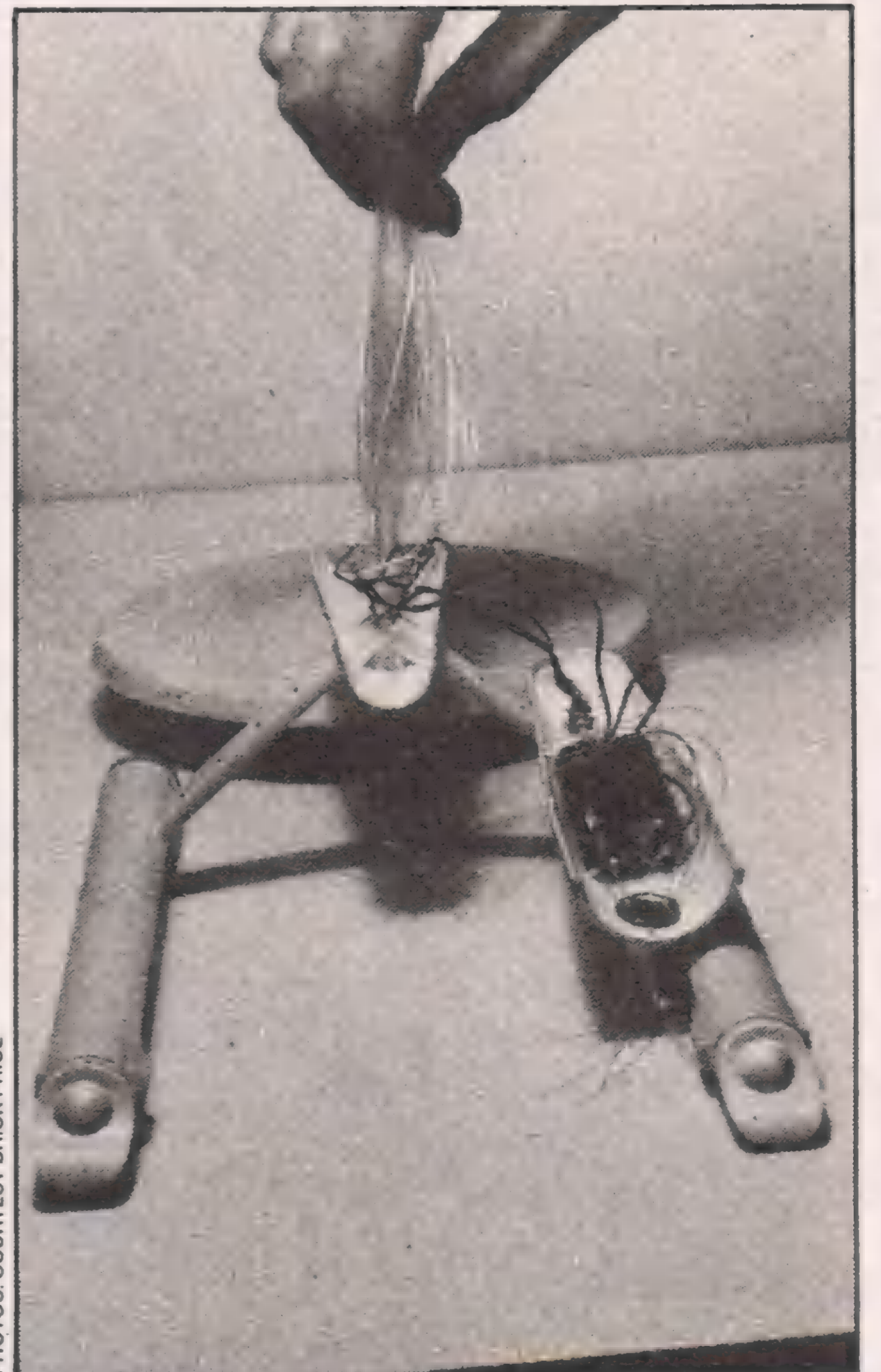


Regular flashlight blubs (GE #22) are connected together and operated by battery for the top and bottom center of the saucer.

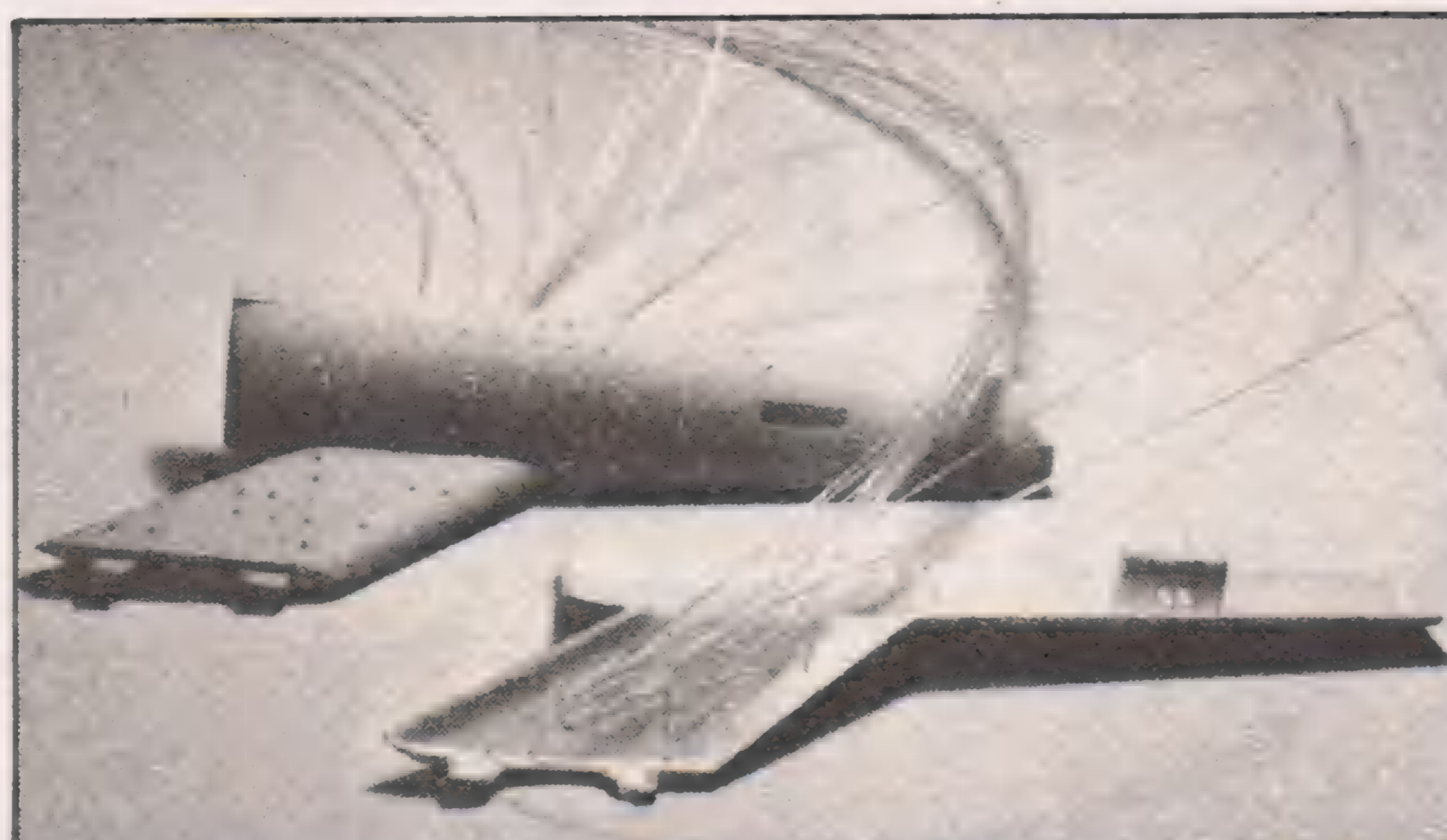


Feed the strands through the saucer base and arrange in a bundle as shown

Draw all of the strands together and insert them into the collar during the final assembly steps. Trim the ends of the strands and insert the collar into the lighted base.



Note how the strands are arranged to flow towards the light source. In cramped areas, heat can be used to put a slight bend in the strands.



PHOTOS: COURTESY BRICK PRICE

light to its tip.)

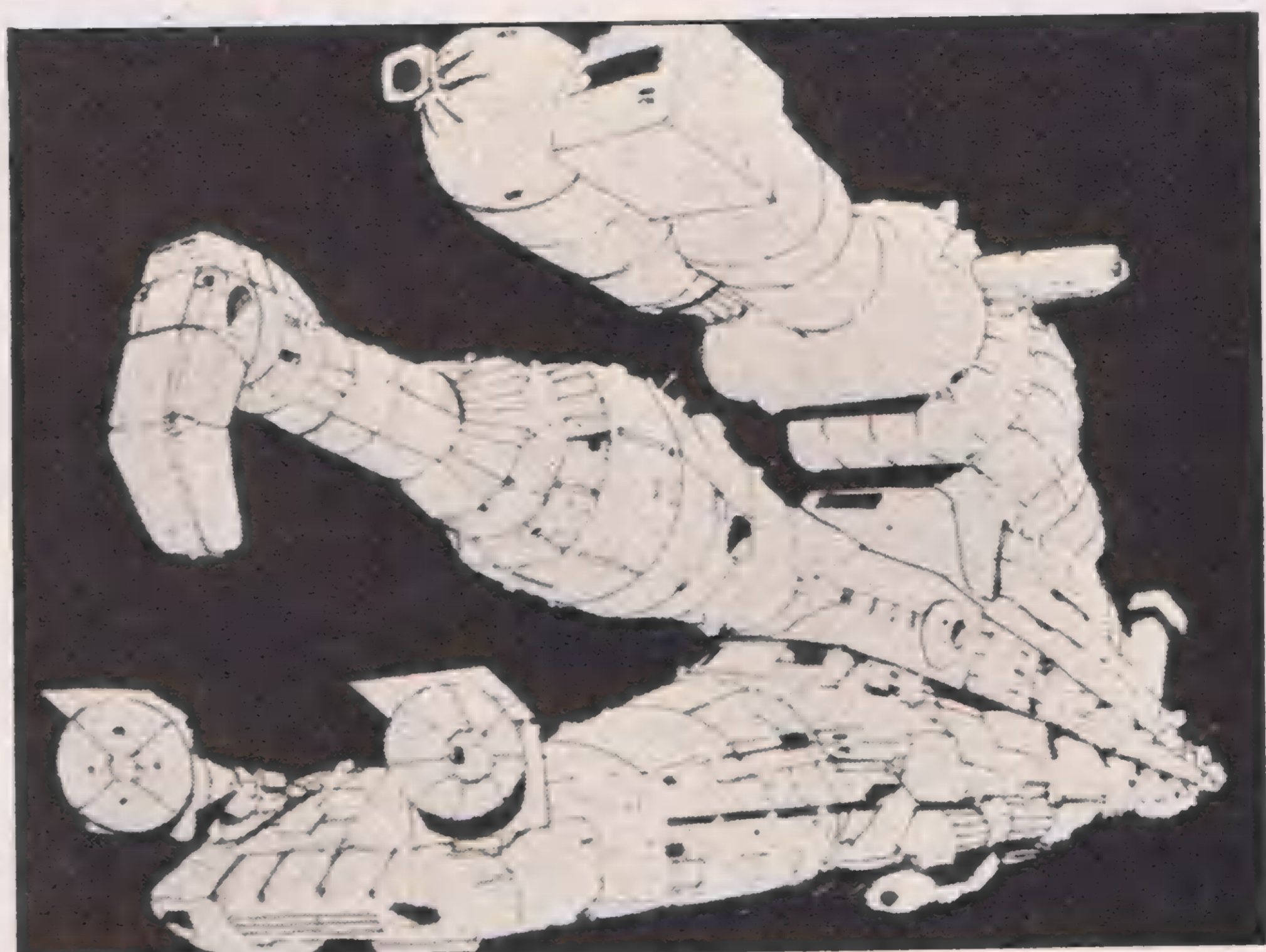
Judicious use of well-placed fibers with or without other light sources will lend a tremendous feeling of reality to any model or diorama, creating a fascinating display full of interest and subtle highlights. Fiber optic kits are available at most well-stocked craft and hobby shops. Enjoy. ★

Editor's note: The model pictured on these pages is, obviously, the "old Enterprise." If you own one or plan to purchase one, it can easily be customized for lighting by following the steps laid out by Price and Faucher. However, since a lighting kit is not included with the old model, you will have to seek one out. If your local hobby or model shop doesn't

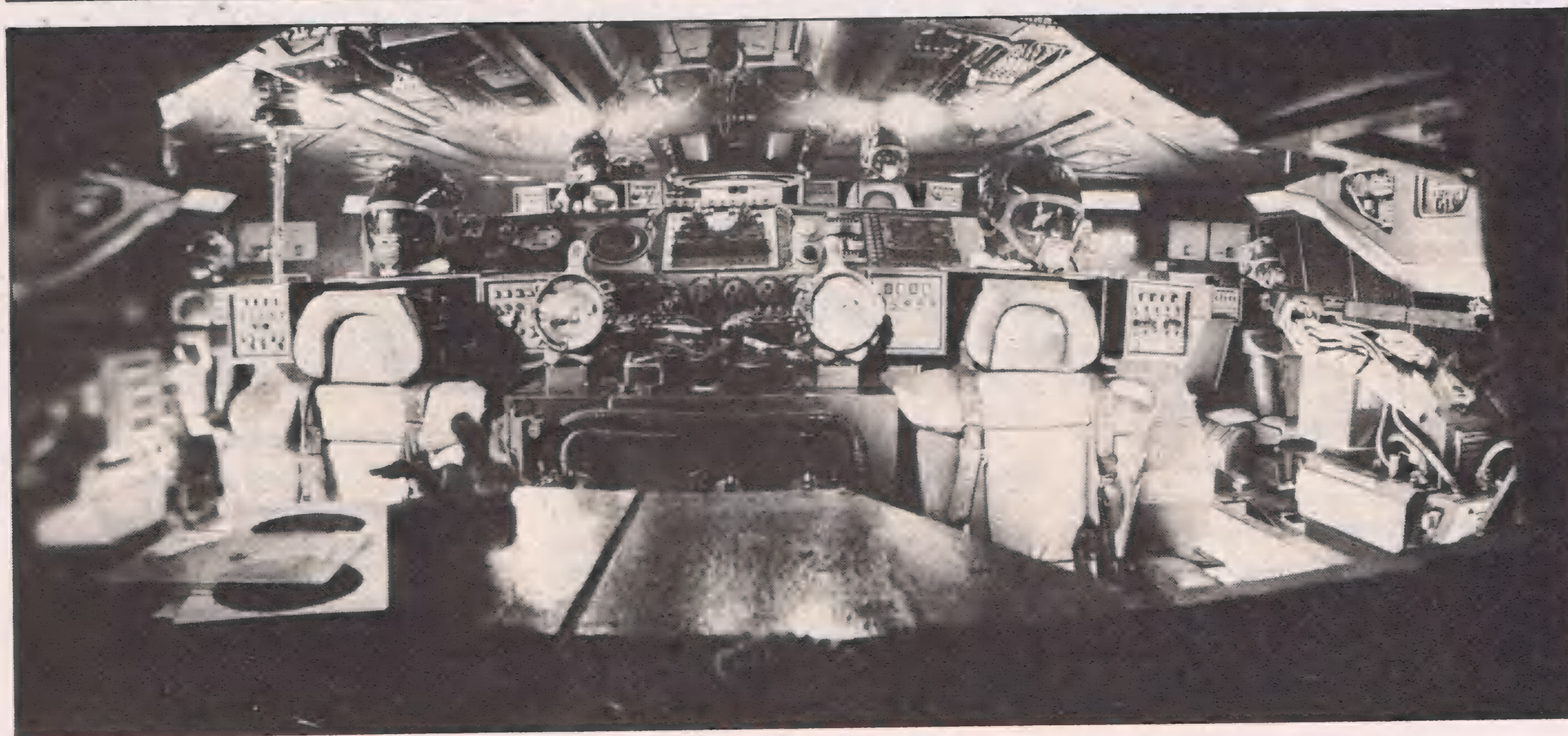
carry F.O. kits, try a Radio Shack store or similar outlet. If all else fails, you can order fiber optics through the Edmund Scientific Co. catalog. It is available for \$1 plus postage from the Edmund Scientific Co., Edscorp Building, Barrington, NJ 08007. (By the way, once you get your hands on an Edmund catalog, your life may never be the same.)

THE ALIEN IMAGE

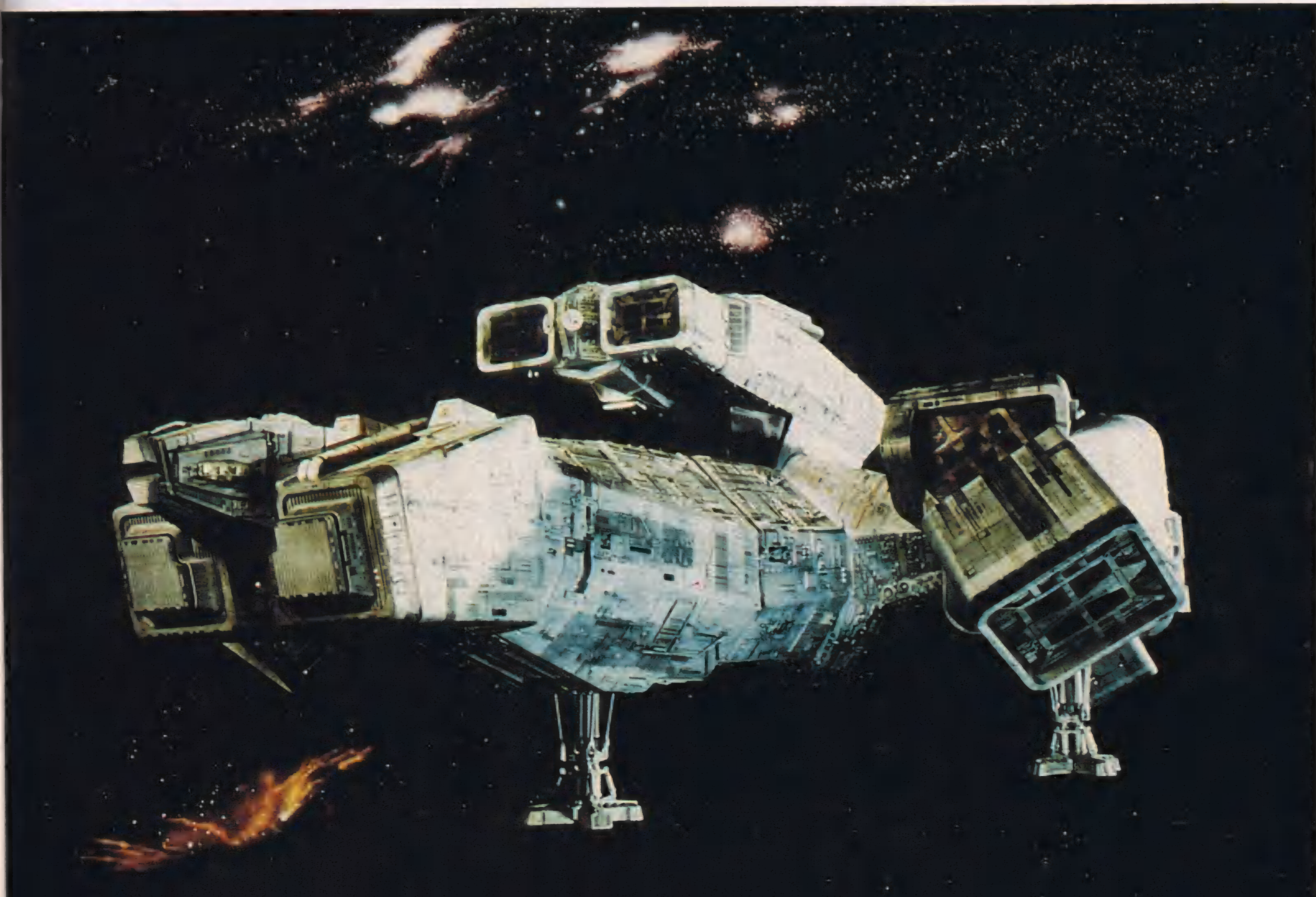
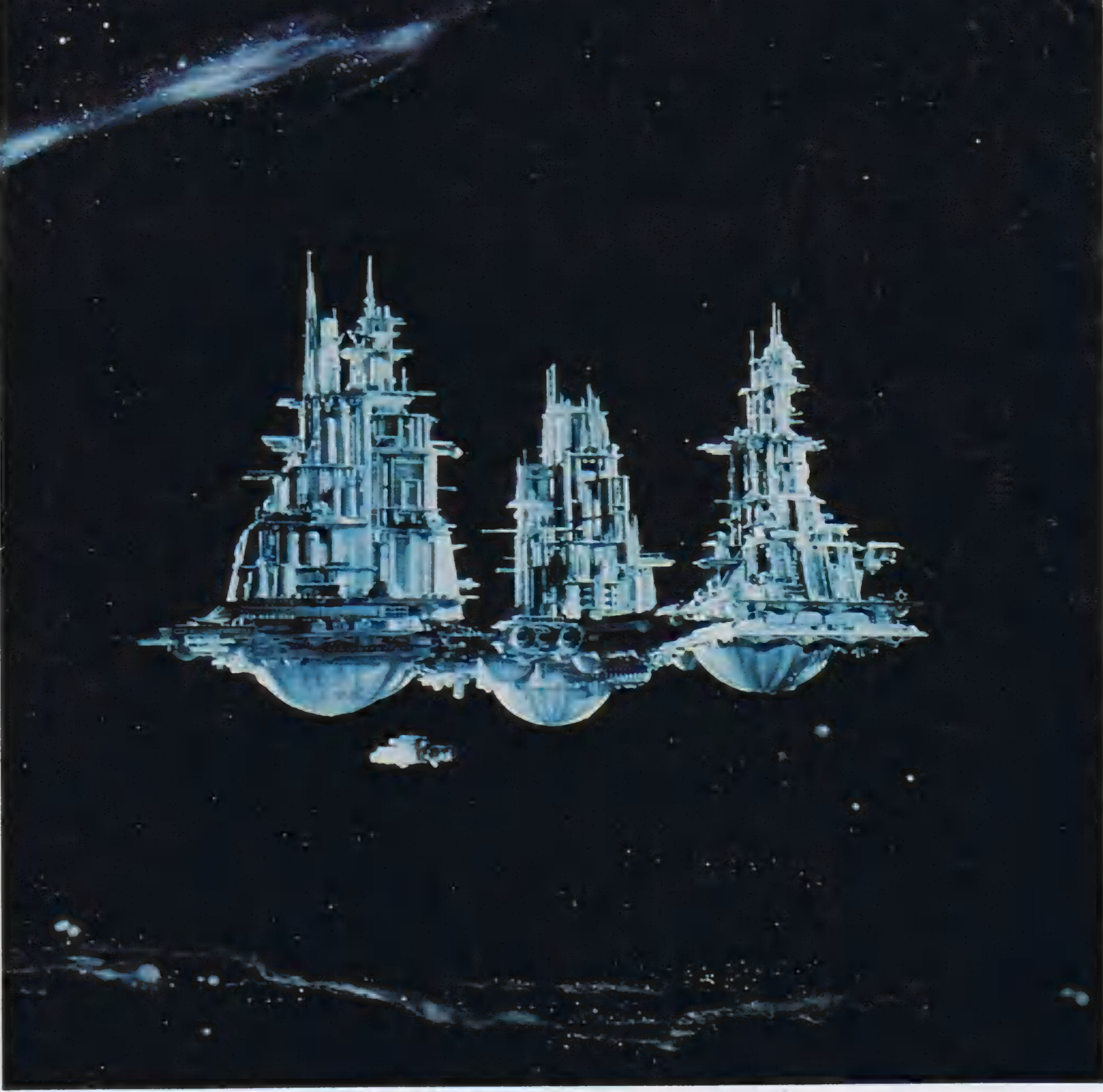
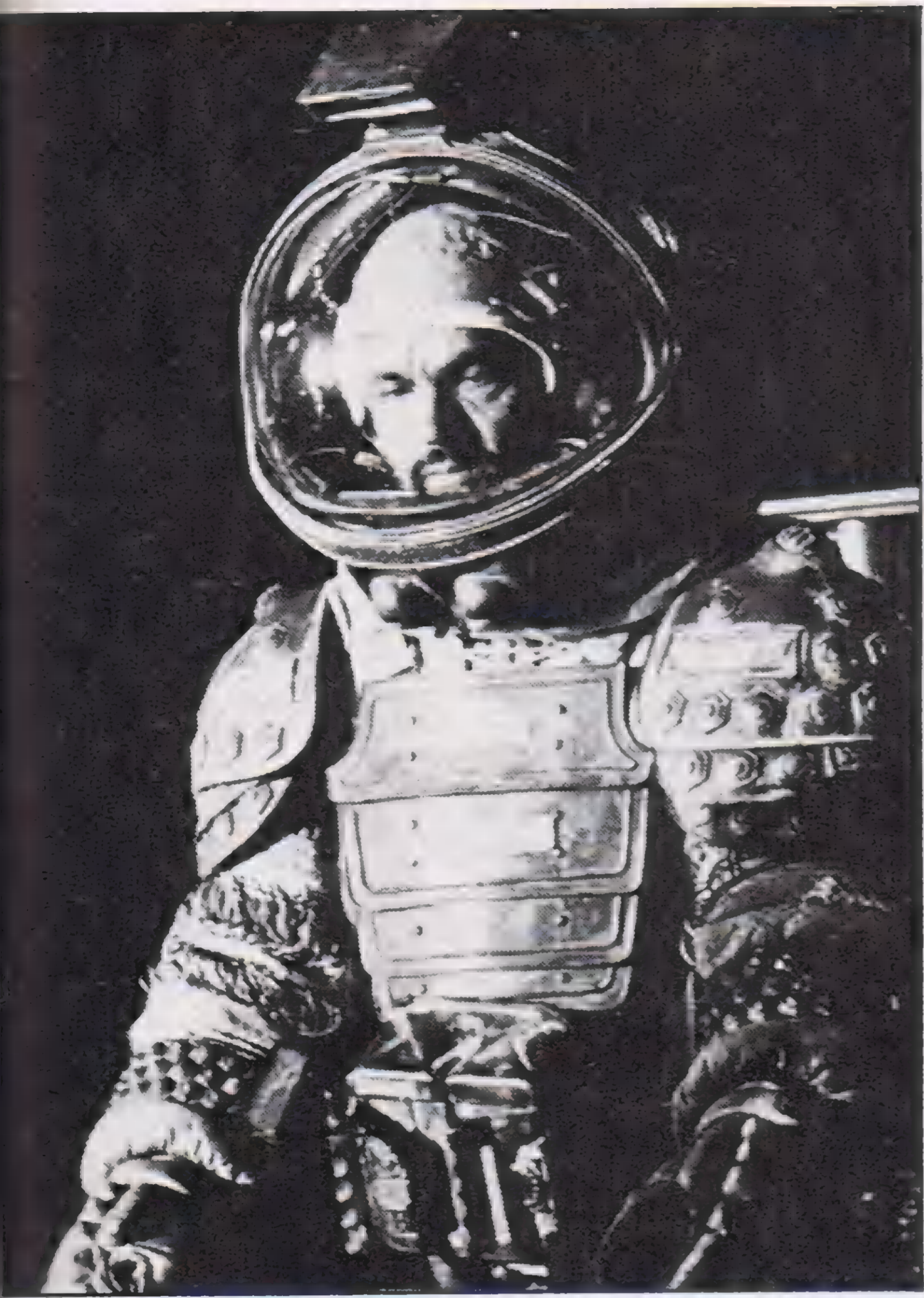
Some of the gifted talents from the fields of fantasy graphics, fine art and motion pictures who created the look of the new SF blockbuster.



Right: A face-to-face encounter between two star travelers. The skeletal space jockey was sculpted by fine artist H. R. Giger. Above: An early sketch of the space jockey's craft, by the political cartoonist and fantasy artist Ron Cobb. Below: The *Alien* bridge set. The cramped, technical and dehumanized atmosphere was called for by the Dan O'Bannon script, and produced by art directors Les Dilley and Roger Christian (Oscar-winners for *Star Wars*) after the Ron Cobb designs.



Below: Japanese Samurai armor inspired the crew's spacesuits, a collaborative design by director Ridley Scott and Jean (Moebius) Giraud. Right and bottom: The 800-foot ship *Nostromo* and its refinery complex were also designed by Ron Cobb.





STARLOG TOUR

The Neil Armstrong Air & Space Museum

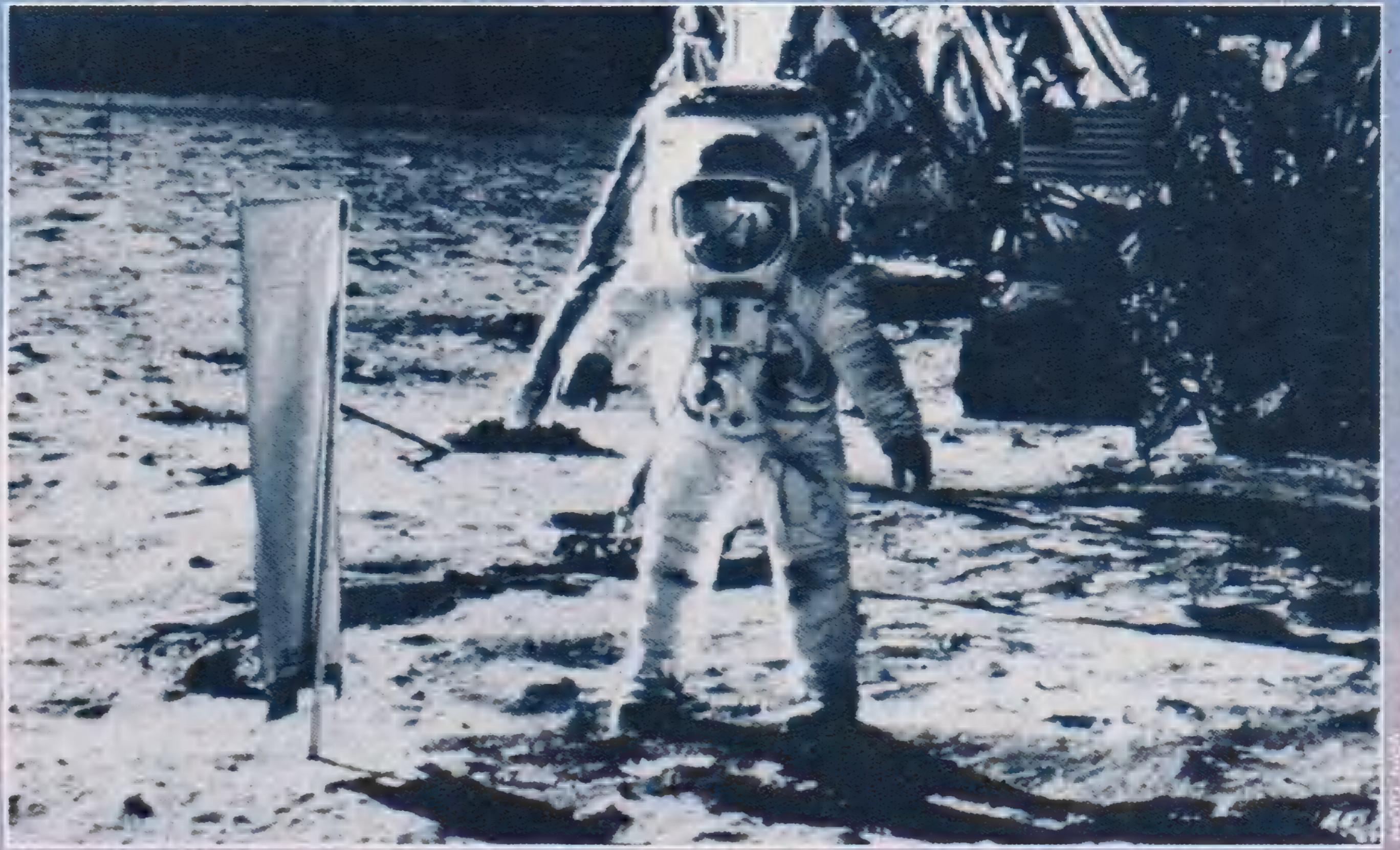
By MICHAEL A. BANKS

It's definitely not the sort of thing you'd expect to see in the middle of the prim Ohio countryside. An immense white hemisphere rises majestically from a small hill a few hundred feet from a busy interstate highway; the hill has a look of artificiality, as if some force had endeavored to hide the sphere. To either side, there is a suggestion of a construct of some sort. Angular white lines trail away from the structure, adding to the mystery.

The mystery is solved when you take the next exit from the highway. Signs and arrows lead to the hemisphere, which turns out to be more than just an anonymous edifice. It is the Neil Armstrong Air & Space Museum, named in honor of the first human to set foot on the Moon.

The unique design of the structure is intended to reflect the boldness and daring of the conquest of air and space, and it does that and more. One is reminded of the Moon when looking at the hemisphere, and the exposed concrete beams give it a futuristic look, perhaps akin to what a semi-underground lunar colony might someday look like. And there's no doubt that the view of the structure attracts many curious visitors.

The museum is located in Wapakoneta, Ohio, the hometown of Neil Armstrong. Wapakoneta, appropriately, is situated less than an hour north of Dayton, the home of Wilbur and Orville Wright, the original aviation pioneers. And, as is fitting, the Neil Armstrong Air & Space Museum is dedicated to more than the events at Tranquility Base,



since so many Ohioans have been involved in America's aviation and space achievements. The idea is summed up in the basic theme of the museum which, according to the museum's manager John Zvez, is "To honor all Ohioans who have attempted to defy gravity."

Greeted by Runway Lights

Visitors to the museum are greeted by the display of the F5D aircraft which Armstrong flew for NASA and the Air Force in the early 1960s. Behind the aircraft, blue runway lights mark a rather striking path to the museum entrance.

The view inside is nearly as remarkable as the exterior. Exhibits from the turn of the century, marking the beginning of the Era of

Aviation, are presented on several levels alongside such artifacts as Gemini and Apollo spacesuits, all blending with the contemporary architecture to achieve an impressively harmonious whole.

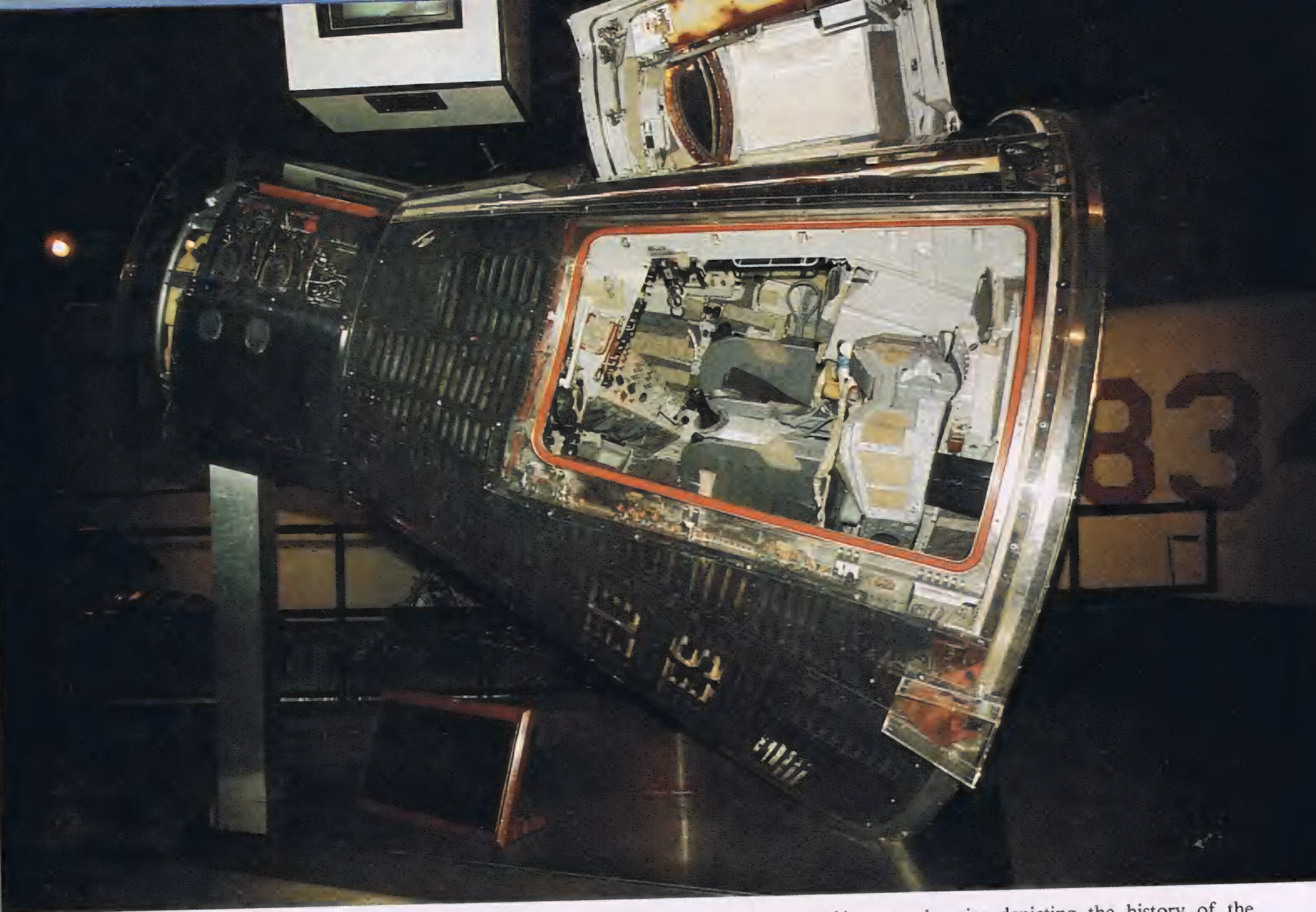
The museum tour starts at the Main Gallery, which contains relics and displays of the air and space achievements of Ohioans. Several interesting items are encountered before this point, however, in the entrance hall. These include paintings and a tapestry depicting scenes from Armstrong's life and, in its own sealed display case, a solid gold model of the Apollo 11 LEM (lunar excursion module).

The first exhibits in the Main Gallery are from the "balloon era." These include a balloon basket and trophies won by Dayton

balloonist Warren Rasor, along with various turn-of-the-century balloon equipment. Hanging from the ceiling is a dirigible airframe which was originally a part of the *Toledo II*, the first powered airship to appear over the skies of New York City.

Heavier-than-air flight is commemorated with a reconstructed Wright Brothers flying boat. Next to this, visitors can observe the aircraft in which Neil Armstrong learned to fly

Top: An historic moment in the history of the human race, as Armstrong walks on the Moon. Speaking from Tranquility Base he said, "It's a great honor and privilege for us to be here representing not only the United States, but men of peace of all nations." (July 20, 1969)



—an Aeronca 7AC Champ'on—suspended vertically on a wall. Nearby, a Jupiter rocket engine resides, complementing a show of early rocketry which includes the first liquid-fuel rocket engine using its own fuel as a coolant (circa 1934). Overseeing the display are slide and film programs recounting some of the more memorable highlights of aviation and aerospace history.

The upper level of the Main Gallery holds more contemporary exhibits. Here can be

seen the Gemini spacecraft which was used in the Gemini VIII/Agenda docking mission, of which Armstrong was a part. Armstrong's backup spacesuits for this mission and the Apollo 11 lunar landing are next to the Gemini capsule, and an eight-foot-high model of the giant Saturn V launch vehicle on its mobile launch pad rounds out the large displays in the gallery. Other relics here include more than 60 newspaper front pages commemorating the flight of Apollo 11, a

mural series depicting the history of the dream of flight and various examples of equipment used in space missions. A continuous videotape program traces the development of the American space program, focusing on Apollo 11.

Entering the Sound Tunnel

From this level, one enters the Sound Tunnel, a corridor in which the sounds of Apollo 11—from launch to landing—are played back. The Sound Tunnel leads to displays of Apollo hardware, among them a replica of the lunar seismograph left on the Moon by Armstrong and Edwin Aldrin, a power supply and a color camera used during the Apollo 11 mission. A small theater completes the presentation with a video program on the history of the Mercury, Gemini, and Apollo programs.

Next step on the tour is the Infinity Room, perhaps the most impressive portion of the museum. A plaque outside the entrance to the room states, in part, "The room which you are about to enter has been designed to create the illusion of limitless space," and the Infinity Room does just that. To present the concept of infinity, Arthur Klaffel, the museum's architect, designed a cube, 18 feet



PHOTOS: COURTESY JOHN ZWEZ/ARMSTRONG AIR & SPACE MUSEUM

Top: The actual Gemini VIII spacecraft that Armstrong and David Scott flew in first orbital docking experiments, 1966. Left: 8-foot-tall model of Saturn V launch vehicle with its gantry.

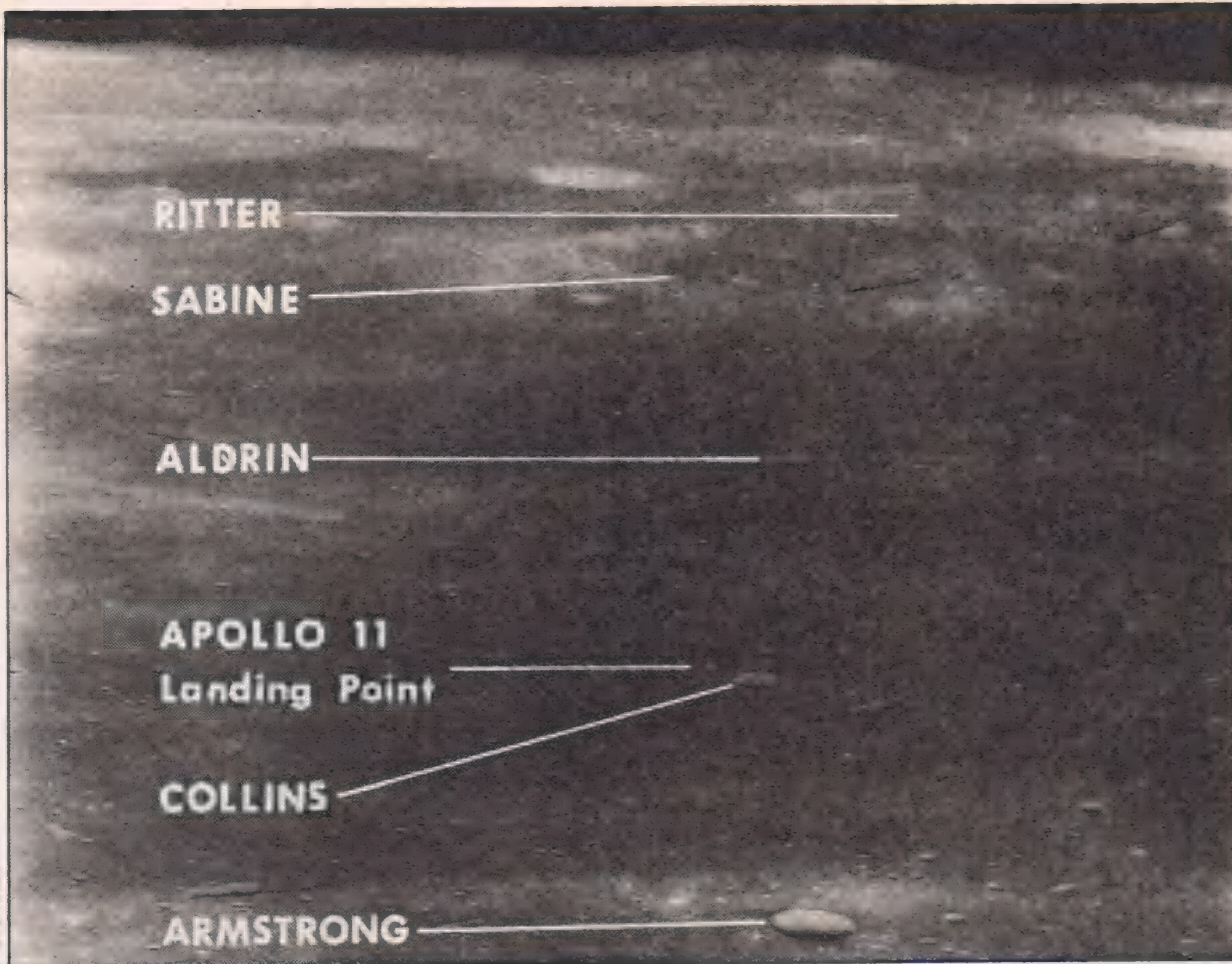


PHOTO: NASA

Below: Armstrong's back-up suit from Apollo 11 mission. Left: In 1970, astronomers from the International Astronomical Union named 513 lunar craters, including one each for the Apollo 11 astronauts and one for the mission too.



per side, lined inside with mirrors. A walkway (also mirrored) runs through the center of the cube. Standing in the center of the walkway, one is surrounded by endless depth in all directions. A multi-colored lighting system enhances the effect, which might be better described as an experience.

Leaving the Infinity Room is like returning from another world, but the next stop is not quite back on Earth, either. The central hemisphere, so impressive from the outside, is entered via the Infinity Room. Inside, the sphere is known as the Astro-Theater. A multi-media program surrounds visitors with the sights and sounds of space travel, and is highlighted by a moving starfield projected against the theater's 60-foot dome.

The exit from the Astro-Theater leads to a balcony above the lounge area. Along the wall of the balcony, scores of American and foreign space stamps and first-day covers are displayed, commemorating the Mercury, Gemini, Apollo, Skylab and other American space programs.

The lounge area, which is also an information and sales center, is a gallery in itself. Many paintings, plaques and other works of art and momentos, which have been presented to Neil Armstrong by the public, are on display here. Such items are donated so frequently that the exhibits change periodically to accommodate the flow of contributions. The basement of the museum houses many more past and potential exhibits, including a solar-powered clock which museum manager Zwez plans to put on display as soon as he arranges a location which will permit the clock to operate on power from the Sun. "The solar clock and the gold LEM," says Zwez, "are about the most unusual items we've received."

Much of the space hardware in the museum is on loan from the National Air & Space Museum in Washington, NASA, the U.S. Air Force Museum, and many other organizations and individuals who have also contri-

buted in this area. The museum plans other acquisitions in the future as they may become available, but in the meantime is working with the problem of displaying its latest piece of hardware—a "Minuteman" missile.

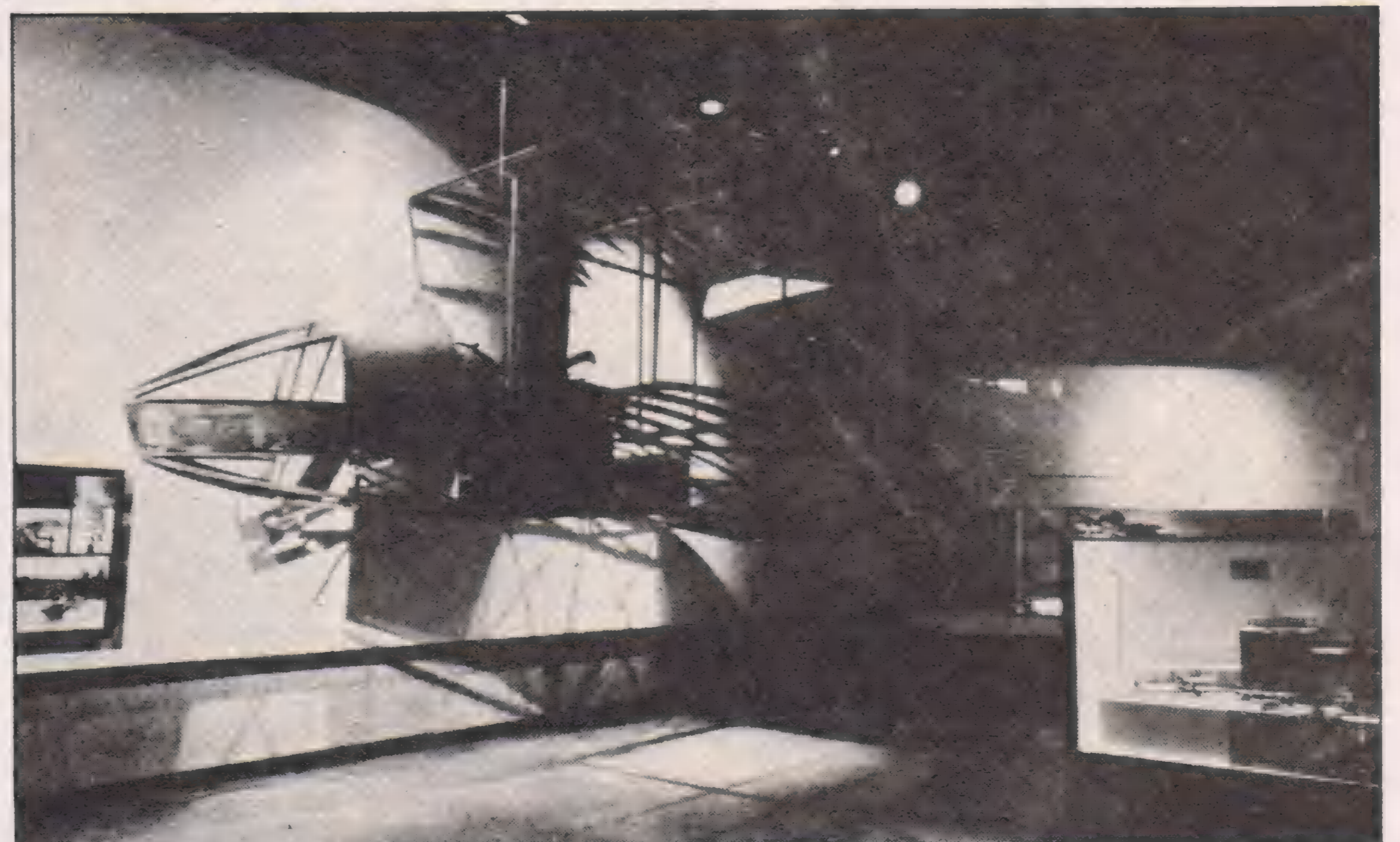
Plans are also being made for the observance of the 10th anniversary of Apollo 11. The museum has several events on its agenda, including rocketry and aircraft demonstrations, and has invited Neil Armstrong to be the guest of honor for the celebration. Other astronauts from Ohio, including John Glenn, will be invited to the observance, which will take place over the weekend of July 20th. The town of Wapakoneta will, naturally, sponsor a parade in honor of Armstrong, and another group has scheduled a "SpaceCon" nearby.

Incidentally, 1979 marks the museum's seventh anniversary. It was established in 1972 by the Ohio Historical Society, and is administered by that organization.

The variety of the current exhibits and programs in the Neil Armstrong Air & Space

Museum provides a fascinating look at the human conquest of air and space, shown from the viewpoint of a region which has been home to many aerospace pioneers. Future additions to the museum will enlarge this view, as humanity enlarges its sphere of influence in space aided, no doubt, by the efforts of other Ohioans.

The Neil Armstrong Air & Space Museum is located in west-central Ohio, easily accessible via Interstate 75 at Wapakoneta. Hours are 9:30 to 5:00 daily, and 11:00 to 5:00 weekends and holidays, except Thanksgiving, Christmas and New Year's Day. ★



A reconstructed Model "G" Aero-boat, first built by the Wright Brothers in 1913.

Progress Report: STAR TREK The Motion Picture

BY BARBARA LEWIS

It is now close to 13 years since the NBC television premiere of *Star Trek*, and a full decade since its final cancelation. In the intervening years, fueled by the growing fervor of an international cadre of *Trek* fans and the constantly reconfirmed dedication of Gene Roddenberry and his staff, *Star Trek's* triumphal return has always seemed around the next corner. Nearly forgotten now are the early rumors that ABC would pick up the series; regular STARLOG readers have grown older while reading, in monthly installments, Susan Sackett's account of various *ST* projects under the Paramount banner.

As far back as May '75, preproduction began for the medium-budget *Star Trek* film, a plan supplanted two years later when it was announced that *Star Trek* would again be a television series, the spearhead of a plan that would make Paramount the fourth national television network. In the months to follow, due to a lack of enthusiasm on the part of potential member-stations and signs of a grim future ahead for commercial broadcasting (i.e., cable television and other home entertainment alternatives), the fourth network

plan was dropped.

Which brings us to *Star Trek—The Motion Picture*. Despite production problems and budget overruns, all concerned dismiss completely the suggestion that the opening might once again be delayed. "The December 7 release date will be met," says creator-producer Roddenberry, "even if we have to open with wet prints."

And the timing could not be better. In addition to the people of all ages who turned the canceled series into a massive syndicated hit are the millions of moviegoers only recently initiated into the wonders of science fiction and stunning special effects by *Star Wars*, *Close Encounters* and *Superman*. *Star Trek—The Motion Picture* appears to be a certain addition to the roster of SF blockbusters.

In a move that seems calculated to keep public curiosity at a fever pitch, Paramount has maintained maximum security on the project. Only the barest of plot outlines has been released, and only the principal characters in the film received full scripts. Even so, copies of the script made their way to a black market of sorts, usually selling in the \$30-\$50 range. Many purchasers will be disappointed to learn that fewer than 20 pages of the boot-

legged scripts remained unrevised through the actual shooting. Another entrepreneur, caught selling blueprints of the film's sets, was prosecuted under a federal law prohibiting the theft of trade secrets, and received a \$750 fine and two years probation.

As the Film Opens . . .

Some details of the plot can be recounted here without divulging too many surprises. As the film opens, three Klingon cruisers are patrolling their own territory when they are suddenly confronted by an unknown and awesome intruder. When the Klingon weaponry proves useless against the invader, the three ships are instantly and utterly destroyed.

Starfleet monitor station Epsilon 9 discovers that the intruder will soon enter Federation space and is on a direct heading for Earth at warp 7 speed.

The U.S.S. *Enterprise*, completely rebuilt since its last action and now equipped with the finest weapons system in the fleet, is ordered back into immediate service to meet the emergency. Aware that this mission will require the best crew possible, Admiral James T. Kirk is placed in command of the ship.



A mysterious bolt of energy shocks Walter Koenig.



Transporter failure with effects yet to be added.

PHOTOS: © 1979 PARAMOUNT

As Kirk resumes command, only Mr. Spock and Dr. Leonard McCoy have yet to report back to duty. Just before the *Enterprise* leaves its orbital drydock high above San Francisco, "Bones," as grumpy as ever over being called back into duty, is beamed aboard. A short time later, under circumstances calculated to wring cheers from his fans, Spock returns as well.

Kirk's pleasure at seeing his old friend is dampened by Spock's strange, distant behavior. The science officer is enduring a major life-crisis which serves as a hinge for one of the plot's major turns.

As the crew familiarizes itself with the new, technologically advanced equipment and weaponry of the *Enterprise*, Kirk orders the starship into warp drive, with the knowledge that he, his ship and his crew are all that stand between Earth and an alien power unlike anything in human experience.

The revelation of the intruder's actual nature, and the resolution of Spock's personal crisis, are together accountable for the bulk of the many special-effects sequences to appear in the film. These effects, which were originally to be designed and executed by Robert Abel, have passed to the capable

hands of Douglas Trumbull and a huge, hand-picked crew of SFX technicians (see sidebar).

Making Trek Believable

But the film will not only benefit from the latest in effects technology. In their desire for the scientific accuracy that fosters believability in SF, Roddenberry and director Robert Wise have called in a technical adviser to ensure that everything depicted in the film is at least theoretically possible. Their choice was Jesco von Puttkamer, senior staff scientist and program manager of Space Industrialization and Long-Range Planning Studies in NASA's Advanced Program Office (as well as a frequent contributor to *FUTURE LIFE*).

"It was my idea to bring Jesco in," says Roddenberry. "I met him at a couple of conventions and I'd seen him on television with Isaac Asimov, and it seemed to me that he combined a knowledge of NASA science with some understanding of the power of film and television in changing people's minds about space. That's his primary interest, after all. A combination of drama and science is something you look for in a technical adviser."

Von Puttkamer serves as *Star Trek* advisor in his free time, but his accumulated years of technical knowledge have proven invaluable to the *Trek* crew.

He says that it's a bit difficult to accurately predict the 23rd century, but told the producers and designers to give their imaginations free rein when designing the sets and executing special effects. All he asked was that they keep in mind basic scientific laws.

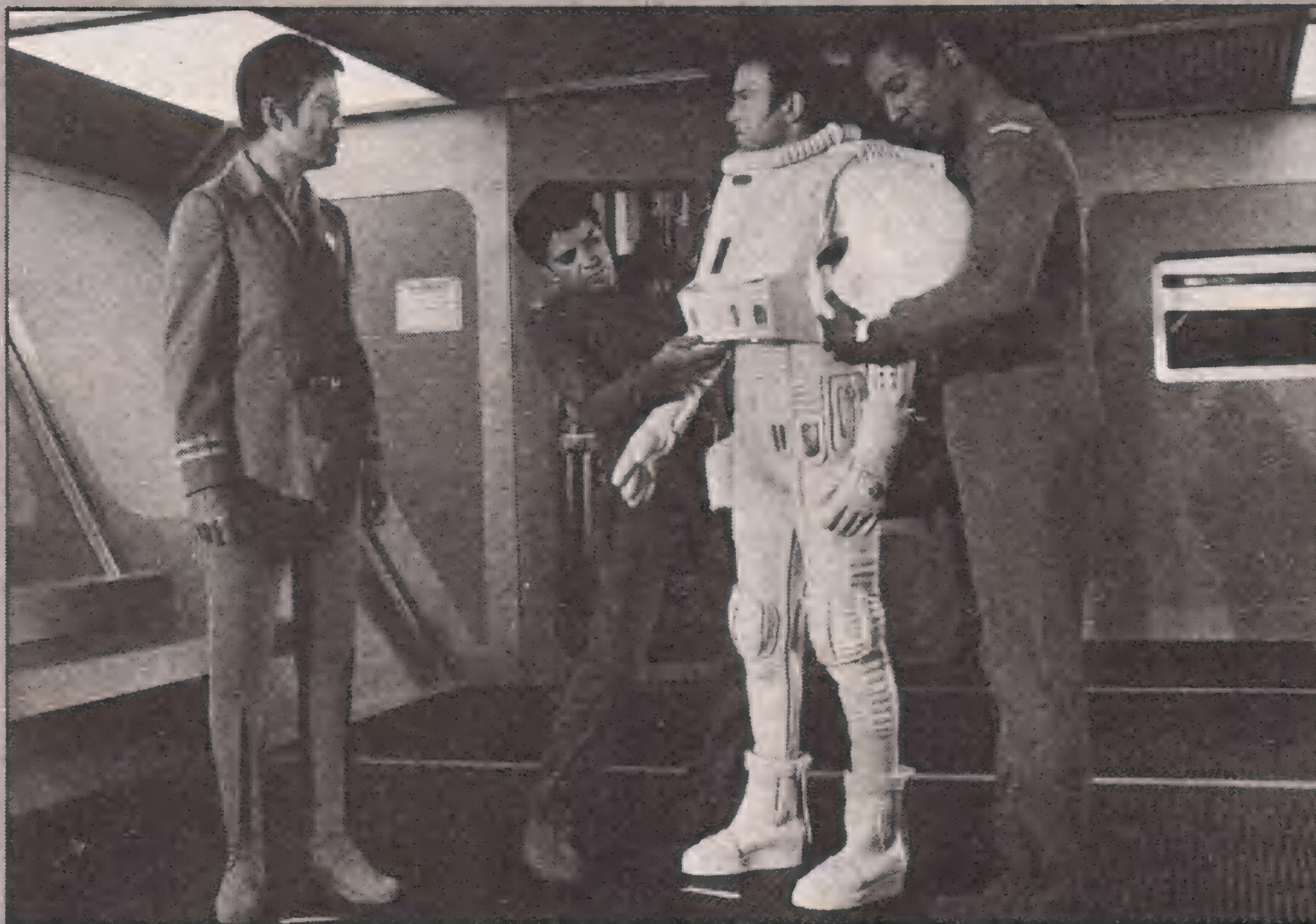
One thing von Puttkamer put his foot down on was the space dogfight made popular by *Star Wars* and *Battlestar Galactica*. Those little fighter ships look very impressive as they swoop and bank in the void of space, but according to von Puttkamer, that sort of thing is simply impossible—precisely because space is a void.

"Since there's no atmosphere in space, conventional aerodynamics just don't hold true," says von Puttkamer. "You can't bank and turn without an atmosphere. And besides, as a practical matter, if you were being attacked from behind, you would answer that fire with rear-mounted weapons rather than go to the needless trouble of turning around."

He allows a few concession for dramatic effect, chief among them being the famed *Star Trek* transporter room. *Star Trek* wouldn't be the same without it. The transporter remains an integral part of the motion picture, although von Puttkamer says it's highly unlikely that a matter transporter of that type will ever be developed. "It might come about one day for inanimate objects, but not for human beings," he explains, adding that the dismantling of a human being into separate molecules followed by perfect reassembly at another point is just too complex.

It may or may not be due to von Puttkamer's influence, but it's probably easier to gain entry to a secret NASA installation than

The FX Mess



Admiral Kirk suits up for a "space-walk." This sequence is to be revised.

It was with considerable pride that Paramount announced in March of '78 that special photographic effects for *Star Trek—The Motion Picture* would be created by Robert Abel and Associates. A subsequent article in *Time* magazine reviewed Abel's past work as it has appeared in SFX-laden television commercials for Levi's, 7-Up, ABC-TV and a wide range of other business giants. The article further reported on Abel's ambitious plans for the *Star Trek* visuals which would utilize techniques and equipment far more sophisticated than those designed for *Star Wars* or *Close Encounters*. Abel's planned SFX capper for the film was to be the "alien force"—so awesome that no model could be built for it, and to have so many unique identities that a wide array of techniques would be used to portray it on screen. As work progressed, Abel's role in the production increased from 150 to 350 scenes. With the added responsibilities, Abel's budgetary requirements grew in proportion—and then some.

By the beginning of 1979, Abel had reported to the studio that the final effects cost would amount to \$16 million—for a film with an announced total budget of \$15 million. According to *New West*, a California regional magazine, these quantum jumps in the effects budget, coupled with the fact that Abel had not as yet completed an effects sequence, caused Paramount to relieve Abel and Associates from their production responsibilities.

In late March, Douglas Trumbull was placed in charge of the special photographic effects. Since then, Trumbull has assembled a new team that combines many of the original crew with Trumbull's own hand-picked associates, many of whom worked on *Close Encounters of the Third Kind*. Additionally, Trumbull has asked John Dykstra and his Apogee company to create one of the climatic sequences. Much work remains to be done in the few remaining months before the December 7 release. It is estimated that the film will now cost at least \$30 million total when completed. Paramount officially remains silent on the changeover, while Trumbull is too thoroughly immersed in his work to be reached. Abel, who suggests that the split had more to do with personality conflicts than with budgets or schedules, is his own boss once again, in the less glamorous, but still lucrative, field of television commercial production.

the sets of *Star Trek—The Motion Picture*.

The new *Enterprise* sets are spread over four huge sound stages at Paramount Studios, and these lavish, carefully engineered sets will take viewers into sections of the mammoth craft never previously seen. All or nearly all of the starship's formerly invisible 430-person crew will be seen. Among the new areas the cameras will enter are enormous hangar decks and a recreation hall, as well as the massive engineering deck where the craft's tremendous power is generated. McCoy's sick bay has been completely redesigned, drawing on the latest 23rd century medical technology, and we'll also get a close look at Kirk's futuristic new quarters.

Among sets apart from the *Enterprise* are those depicting shuttlecraft, Klingon cruisers and an immense complex and orbital drydock in space. Life on Vulcan and 23rd century Earth will also be seen.

"No Admittance"

Surrounding these huge, incredibly expensive sets are signs saying "No Admittance" and "Admittance Restricted." To back up these signs, guards are posted at every entrance. All people entering the sets are required to wear special badges and must surrender those badges upon departure.

Many areas of the set were completely closed to journalists, although some were shown through sick bay. Writers were requested to sign releases saying that they would release no information until mid-summer of 1979, when Paramount will begin launching their media blitz to promote the long-awaited film.

The release of publicity photos has been carefully controlled as well. A handful of photos will go through an endless succession of executives, back and forth from one office to another, before being released to the press. The people responsible for *Star Trek—The Motion Picture* have missed few tricks when it comes to plugging leaks.

"There are certain values in *Star Trek* that we didn't want to lose," Roddenberry says, "but we changed other things. We changed uniforms for several reasons, one of which is that the old ones had been designed 14 years before and they represented the look of the future at that time. And also, as a director of several widescreen films, Robert Wise has very definite ideas about chromatic scales and lines and so on—so we went with his ideas on that.

"Wise kept to the idea that the uniforms should be utilitarian, not gaudy, like Flash Gordon with epaulets. The feeling of *Star Trek* is that it's utilitarian and people involved in it are not overly impressed by their own importance.

"As far as the ship itself is concerned," Roddenberry continues, "we kept the symmetries of the old *Enterprise*. We did change the interiors. Let's face it. On television, the ship's corridors looked sort of like a 1965 Holiday Inn, but it was all we could do with plasterboard and a low budget. Wise obviously wanted something more and got it."

The corridors are basically the same, al-



PHOTO: 1979 PARAMOUNT

Has private practice had a mellowing effect on Bones? Despite the beard, we hear he's as irascible as ever.

though Wise requested that they be somewhat narrower than before—and mirrors strategically placed at the ends of these corridors give the illusion that they go on and on.

Another touch of realism, thanks to modern technology and an enormous budget, is that the computer banks on the bridge of the *Enterprise* are authentic.

"When *Star Trek* first started," Roddenberry says, "we had to carve our own computer buttons. That sort of stuff just wasn't available. Nowadays they sell things for \$19.95 that look better than we could even imagine at the time. A great many of the changes in the set reflect the recent advances in microminiaturization and the like."

When the *Enterprise* is seen in drydock high above San Francisco, tiny figures can be discerned scuttling around on the surface of the ship. Seen against that human perspective, the starship—which is in reality a little over eight feet in size—will seem enormous.

Both Wise and Roddenberry agree that the special effects shouldn't be allowed to take over the film—instead, they're being used for their effect on people as an aid in arousing their sense of wonder. Through cleverly constructed sets and tricks of perspective, the engine room will seem to be at least four stories high, five stories deep and three city blocks in length, and the recreation deck will be teeming with over 300 extras. So, in addition to the outside scale, the inside scale will be conveyed as well.

Why Not the Best

As befitting its multi-million dollar budget, *Star Trek—The Motion Picture* features the best to be found in all fields. Richard Kline, the director of photography, is a master of his craft. Jerry Goldsmith, winner of an Academy Award and three Emmies, composed the film's dramatic music score.

For director Wise, *Star Trek* marks the

double Oscar winner's return to the realm of cinematic science fiction. Known for directing and producing *The Sound of Music* and *West Side Story*, he's also responsible for *The Day the Earth Stood Still*, a film regarded everywhere as a classic of its kind (see STARLOG #23).

"Science fiction has always intrigued me," says Wise, "as have men's history-making ventures into space. One of my favorite quotations is from Charles A. Lindbergh's *Autobiography of Values*. It reads, 'The growing knowledge of science does not refute man's intuition of the mystical. Whether outwardly or inwardly, whether in space or in time, the farther we penetrate the unknown, the vaster and more marvelous it becomes.'"

The bottom line on the phenomenon is that somehow, a failed television series, canceled in 1969 after three seasons, managed to become one of the hottest phenomena in media history a decade later. What happened? How did it come about?

"I've done a lot a thinking about it," Roddenberry says. "It certainly wasn't because it was the most cleverly written and exquisitely produced series on TV, because it wasn't. It may be that, in a time when people are saying 'it's all over, it's going to fall apart,' *Star Trek* was optimistic. The show said, 'Not true. We made it to the 23rd century. We are highly adaptable. We humans are wonderful creatures.' I think that optimism was a relief to many people.

"*Star Trek* basically presents old-fashioned heroes who believe in integrity and personal responsibility and in taking stands against intolerance. I think that reached people," Roddenberry says.

"We've attempted to create a story that's larger than life," adds William Shatner. The results of that attempt are shrouded in secrecy now, but the film's premiere in December will prove whether or not they've succeeded. ★

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1 PINBALL ART must be exciting, colorful, and full of action. The backglass (the lighted upright box at the top of the playfield, not only adds to the atmosphere of the game, it serves as the billboard to draw players over to that game. The backglass includes the name of the game, the manufacturer's name, the scoring windows, and other necessary information, but mainly it must display a vivid, imaginative explosion of colors and things.

2 STARLOG is the name of this imaginary pinball game, and your assignment is to design and create original art for the backglass (not the playfield). Although the world of STARLOG includes everything in science-fiction, your art cannot represent exact spaceships nor actors nor other trademarked items from specific movies and television shows. It must capture the excitement of science fiction without legal infringements. Designs and characters which are altered can be used, but your own original visions will score higher.

3 BACKGLASS ART must conform to practical requirements: that is, (a) your entry must be a square format, (b) it must include four scoring windows (for 6-digit numbers) with the lettering "1 UP" "2 UP" "3 UP" and "4 UP" by each window to tell players whose turn it is, (c) it must include two small 2-digit windows for "match" number and for game credits, (d) it must include the Bally logo and the STARLOG logo, (e) it must include the lettering "1 to 4 CAN PLAY" and (f) places where "TILT" and "GAME OVER" can appear when lighted from behind.

4 ENTRIES must be submitted on paper or cardboard; rolled and shipped in a tube or packed flat. Although finished backglass art is generally about three feet square, contest art must be a maximum of two feet square—no larger. Any two-dimensional medium is acceptable—paints, markers, colored pencils, but no collage work. Pack securely, and identify each entry with the official entry tag at right (or a facsimile) firmly attached to the back side of the art.

5 ELIGIBILITY is limited to non-professional artists. No employees of Bally or of STARLOG are eligible. All art becomes the property of O'Quinn Studios, Inc. Winners may be reproduced in a future issue of STARLOG or used by Bally as the basis for a future pinball design without compensation beyond the prize awarded. Art will not be returned, so we suggest that you photograph your entry before mailing it, if you want to keep a copy.

6 JUDGING will be handled by members of the STARLOG staff in order to select finalists, and from this group, members of the Bally Art Department will pick the winners. Decisions will be based on the following: (a) Creativity & Imagination, (b) Technical Proficiency, (c) Practicality of Design, and (d) Overall Impact.

7 DEADLINE for receiving entries in our office is Friday, September 14, 1979. Entries received after that date will be notified by card that their submittal will not be judged, but art will not be returned in any case. Winners will be announced in STARLOG No. 31, on sale about December 18, 1979—the special issue coinciding with the premiere of STAR TREK—The Motion Picture.

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One-hundred Pocket Books—STAR TREK: The Motion Picture, Novelization by Gene Roddenberry Written by the man who started it all and brought it to the big screen—the man whose visions are the guiding spirit of STAR TREK—the man best qualified to write the official movie novel. Selling in bookstores for \$2.25 each.

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Fantasy Under Glass

By BOB MARTIN

Up until four years ago," says Paul Faris, art director of the Bally Manufacturing Company, "all pinball art was being done by a single design firm. A widespread attitude in the industry was that Western and cardgame themes were a sure-fire thing. They had been the most consistently successful designs, perhaps because of the macho outlaw aura that had surrounded pinball from an earlier time. In the mid-70s, pinball was ready to break out of that mold. Thanks to forward-looking people like our marketing director Tom Neiman and Phil O'Donnell Jr., the general manager of our pinball division, Bally was ready for change."

The first step for Bally was to develop its own in-house art staff, which would create a fresh, unique look for the Bally line. The second step was to find fresh new themes that would serve to bring pinball into the 70s.

The rock opera *Tommy* and its pinball wizardry had already helped boost the industry by making it part of the rock culture of the 60s. The first machine to be produced by the in-house staff was *Wizard*, a tie-in to the Ken Russell film version of *Tommy*, a film that overflowed with fantasy imagery. *Wizard* was closely followed by the wildly successful *Captain Fantastic*. Both of these designs by Dave Christenson (designer of the 1971 classic *Fireball* and perhaps the best-known of all pinball artists) traded heavily on the fantasy images of rock stars Roger Daltrey and Elton John. With a market firmly established, more games featuring real-life heroes with fantastic lifestyles were developed—*Evel Kneivel*, *Playboy* (featuring Hugh Hefner) and the upcoming *Kiss* machine.

Yet another step was to be taken—the leap into pure fantasy that was accomplished with *Lost World*. "That was conceived about three years ago," says Faris, "and at the time, I was eager to introduce sword and sorcery as a pinball theme. Frank Frazetta was a major influence, not so much in style as in subject

matter. Because Frazetta was very, very popular at the time, I was able to use his popularity to open the door with the marketing people. The response to that machine has been tremendous, and as a result, you'll be seeing more pure fantasy themes, like *Paragon*, in the future."

In addition to Faris and Christenson, Bally's current staff includes newcomer Kevin O'Connor, whose distinctive clean-lined style is especially well-suited to science-fiction themes. A movie fan, SF buff and loyal STARLOG reader, he joined the Bally staff in 1977, and his first designs, including *Supersonic* and *Galaxy Ranger*, have only recently reached the arcades. In his spare time, Kevin is a nightclub entertainer. Also new to the Bally team is Greg Freres, whose first Bally machine, featuring a sports personality theme, will appear later this year.

All four of Bally's designers have a solid background in product design and commercial art, and most are native to Illinois, Bally's home state.

How does Bally recruit and select its art staff?

According to Faris, finding talent is no problem. A constant flow of unsolicited art arrives at Bally from hopeful young artists.

When the in-house staff was first established, a single want-ad brought in an estimated 300-400 responses. A careful sifting through submitted resumes and portfolios and many, many interviews were required to fill the four positions.

"You don't have to be a pinball player to be a pinball artist," says Faris, "but you do have to enjoy the game in order to be successful at it. Most important is artistic ability. You have to be adept in line-work, painting, airbrush, a variety of graphic media. Back-glass art is moving away from the comic book look, toward something more sophisticated, more comparable to record or book jackets. Secondly, you have to be a good portrait artist. With so many machines featuring personalities, you have to paint the characters not only as they appear in films or on television, but as the personalities see themselves as well."

Where Bally has led, other manufacturers have already begun to follow. And art is only a part of the pinball design revolution, as new technologies add scoring features and sound effects never before thought possible in pinball. Machines undreamed of are just around the corner—and on page 49 is your chance to be a part of the creative process! ★

Opposite: Armagedden is the theme for *Voltan*, combining influences of *Buck Rogers*, ancient myth and Biblical prophecy. Below: The Frazetta-inspired *Lost World* machine. Right: Rock stars, Marvel superheros and now a pinball machine—*Kiss*.



INTERPLANETARY EXCURSIONS, INC.

Port of Call: Caloris Basin

Some of I.E.I.'s travel offerings are full-scale expeditions, such as the systemwide Skywatch or the orbiter-glider-rover tour down the length of Valles Marineris on Mars. For those with less time to indulge, however, our package this time is a quickie—you can do it from orbit—but you won't forget it. Onboard environment is light-shirtsleeve, which is all you'll need, because the objective is on Mercury.

If you're coming from Earth (and thus using that planet's agreed-upon coordinate systems for other worlds), have your navigation computer set up an orbit inclined, oh, about 25° to Mercury's equator, with periapsis—the point of closest approach—at the orbit's southernmost point, somewhere be-

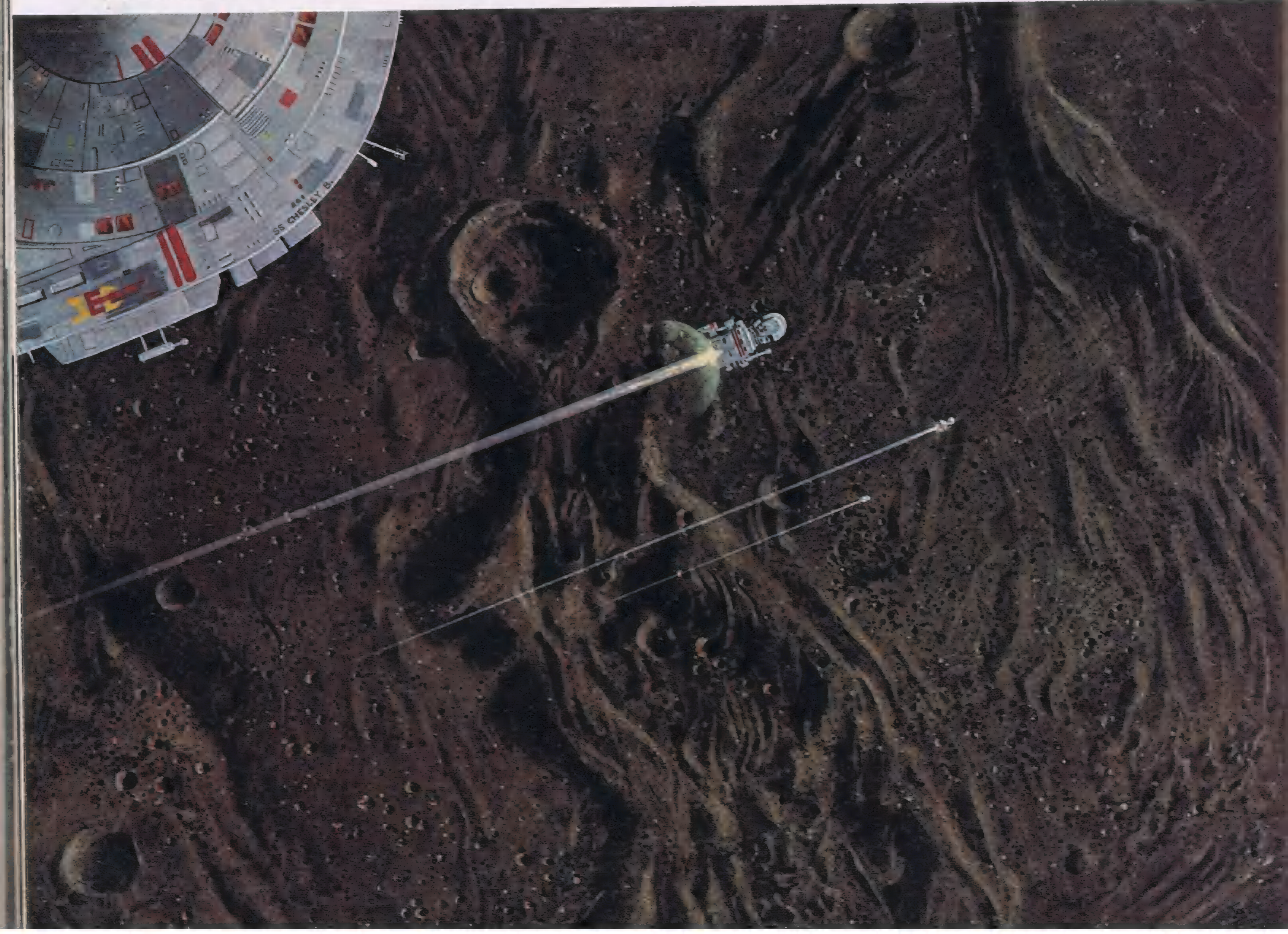
tween 12°W and 20°W longitude. Pick your own altitude; about 100 km at periapsis would do nicely. (Of course you can fly with I.E.I. and forget the numbers.)

What you'll see during that first low pass may not exactly drag you right out of your g-couch, but save your film. It's just preparation for what's to come. Looking down, you'll notice a lot of low hills and linear features and general rubble, along with the fact that even some of the crater rims seem to be broken and smashed. Nothing spectacular in itself (unless you've looked at enough airless, rocky worlds to be taken with a certain uniformity of scale about the features), except that it's the only such stuff on the planet—half a million square kilometers of it.

When the Mariner 10 spacecraft first saw the place in March of 1974, terrestrial scientists didn't even have a decent piece of jargon to describe the place; they simply called it "the weird terrain." But fix it in your mind, particularly its size.

The sight you've come for, however, is halfway around the planet. If you want to tweak your navigator a little to shift the periapsis 180° in longitude, feel free, but you won't need to bother unless you're in a really eccentric ellipse. Because there beneath you, centered at about 192°W by 30°N , will be Caloris Basin, 1,300 km across, more than a fourth of the diameter of Mercury itself. Created by a world-shaking impact in the distant past (one estimate is 3.9 billion years

A fleet of I.E.I. spacecraft soar above the concentric ridges that encircle Caloris Basin—the kilometers-high frozen waves of rock that radiate for hundreds of kilometers from the impact of a small asteroid into Mercury's surface long ago.



The wonders of "real" space are at least as remarkable as any environments dreamed up for novels, movies or television; hence this column—a regular travel guide for the spacefarer. Jonathan Eberhart is Space Sciences editor for Science News.

ago), Caloris is strewn with the same sorts of features you might have encountered on Earth's Moon—isolated big craters (though dwarfed by comparison), chains and spatterfields of smaller ones, plus the features that really make the Basin worth seeing: huge, concentric rings of mountains, left as hardened ripples when some ancient meteorite splashed into Mercury like a Brobdignagian pebble dropped into a pond. In addition (and unlike some of the lunar basins to which Caloris has been compared), you'll see a strange pattern of cracks covering the middle range of the basin's radius. Perhaps they'll remind you of some of the lava channels and collapsed lava tubes that have been proposed to explain some of the sinuous rilles that *have* been seen on the Moon.

Caloris got its name, by the way, from the fact that it is *hot*. Because Mercury turns on its axis in exactly two-thirds of the time it takes to go once around the Sun, there are only three points on the planet that ever face the Sun at perihelion—and Caloris is almost at one of them.

But there's food for thought as well. One can scarcely tour the spaceways looking at one spectacular after another without trying to visualize how such features formed. The eruption of Beta on Venus, the colorful evolution of Io, the exotically layered sand dune of Mars—each evokes dramatic images of its genesis. And the genesis of Caloris Basin would have been a sight to behold.

And not only because of the titanic initial impact. Remember the weird terrain around on the other side of the planet? Half a million square kilometers? A number of researchers who have looked at Mariner 10's photos believe that Caloris Basin and the weird terrain may have been sequential results of the same mighty blow. One idea is that the original meteorite impact that formed the basin knocked free millions of tons of rocky debris that hurtled around the planet in all directions to crash down again on the far side, leaving the rubble field that remains today. A more prevalent view is equally awesome to contemplate: The tremendous shock of the impact may have sent shock waves completely through the young world (possibly ducted around between the mantle and crust or deeper, between core and mantle), finally kicking free on the opposite side to stir up the terrain from within. A few of the lunar basins—Mare Imbrium, for example—are also opposite to regions of strangely tortured-looking ground, and similar explanations have been proposed. But imagine the situation on Mercury, nearly half again as big and scorched at the time in the violent fires of the youthful Sun. I.E.I. can show you the present. But consider the past. ★



The semicircle of cratered mountains in this processed photomosaic form the boundary for the eastern half of Caloris Basin on Mercury. The ring of mountains is 1,300 km wide and up to two km high; the basin floor is a fractured and ridged plain.

PHOTO: NASA

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Ray Bradbury

(continued from page 30)

excited about it because of his longtime friendship with Walt Disney and the confidence Disney aides have placed on him. But Bradbury didn't get the contract due to an odd dispute over the word "fire."

The story is a strange one. For some, "fire" is a simple four-letter word. For Bradbury, it implies life, energy, force and religion. The Monsanto Chemical Co. was sponsoring a time machine ride at Disneyland. With full confidence, the Disney people summoned Bradbury to a meeting to outline the project. When Bradbury finished, the Disney people were still nodding their heads in agreement.

"Then there was this long silence," Bradbury relates. "The Monsanto people said, 'Well, it's very nice, but we don't like your use of the word fire.' I had used the word, the metaphor, fire, to tie together the entire history of the universe and the world and all the large sciences because the heart of all our active science is fire.

"And they wanted to use the word energy. But the word energy is no fun," he continues. "It's a bore. As soon as you use the word energy, you're pontificating, you're being the President of the United States."

Then, in defense of his posture he says, "Fire is a symbol we all understand. At the center of all our religions is fire. The Sun gods of Persia and Egypt and Rome and Greece, you name it. Christ is a Sun god. He was born in the week of the winter solstice. That's when the Sun comes back to Earth. How come he was born that week? It's no accident. So Christ is first cousin to all those other Sun gods."

"The food we eat is broken down in our bodies back into the solar energy it borrowed from the Sun when it was a live green plant. So the cycle of solar energy and the fire in our bodies is constant. That symbol is there for us to use in all our philosophies and religion. Let's use it."

Bradbury stuck to fire and Monsanto to energy and the project eventually went up in smoke. Was Bradbury disappointed? No, he replies. He stuck to his guns and two years later Walt Disney Enterprises called him again. This time, his concept was acceptable and he created "Spaceship Earth"—another of Bradbury's time machines.

"I designed a journey in time, going right back through history, in which we unbuild the edifices, the architecture of history. We put them back in the Earth and go back to the start of time. Then we rebuild them."

Considering the many facets of the man, most noted as an author, one wonders if he has ever been anything but a dreamer and writer.

"I've had only one job in my life, other than writing," Bradbury responds. "I delivered newspapers and got \$10 a week."

Why did he give it up?

"When I began earning \$11 a week writing." *



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SFX

SPECIAL EFFECTS

PART XIX: Careers, Chapter 3

STARLOG concludes its three chapter inquiry into special effects with Frank Van der Veer, president and owner of one of Hollywood's best photographic fx studios, and talented young fx-person, Susan Turner.

SERIES EDITED BY DAVID HUTCHISON

FRANK VAN DER VEER

One of the busiest optical houses in Hollywood is Van der Veer Photo Effects. Owner and founder Frank Van der Veer handles everything from high-speed miniature photography to matte paintings and blue-screen traveling mattes. He is currently developing a new optical printer that combines the technology of film optics with the speed of video electronics. His electronic optical printer is the subject of an upcoming STARLOG SFX installment. During a recent interview, however, Van der Veer spoke a bit about career possibilities in special photographic effects and qualities that he, as an employer, would expect from a prospective employee.

"Everyday I receive resumes and letters from young people saying that they want to be in photographic effects. The problem for these young people is the length of time it takes to train a person in this field. In this business you don't learn in a short time and I can't afford to pay somebody while they learn. Even most of the major studios today are unable to maintain the costs of special photographic effects departments."

A special-effects man is a problem solver. His function is to enhance the production values of a film and make possible sequences that would be impossible or too costly to film under ordinary conditions. He solves production problems by drawing upon the solutions to earlier problems and combining that experience with a dash of personal creative genius with whatever new information or techniques he or someone else has thought of, but not yet tried.

"This situation is in contrast to that of an assistant cameraman," Van der Veer suggests. "You can be an assistant cameraman on a stage or especially a second assistant. You can learn that very easily, because you are working with the same equipment doing the same task—different scenes, of course, but a camera is a camera. It operates the same—you mark the feet, measure the load and unload. . . . that sort of thing. I don't want to demean the job, but it is the sort of thing you can learn rather quickly.

"In our end of the business, however, there

is so much to learn that you can't learn it in a short time. You can learn how to work a single effect or system—you can learn the mechanics of a shot in *Star Wars* for example. Fine. But the next movie that comes along will have a whole different set of problems. It takes many years of experience to build the background necessary to handle all of the problems that a special-effects man is expected to deal with."

"Experience. That's the key. In order to solve the problems that occur in this business you draw upon the experience that you had 10 years ago at [20th Century-]Fox, five years ago at Warner [Brothers] and the week before last on a TV commercial. A successful special-effects company needs to blend that experience with youth—the enthusiasm of youth."

It is primarily this enthusiasm for the work that Frank Van der Veer looks for in the prospective employees that he occasionally interviews. "You can spot the right people almost at once. I talk with them to get an idea of their experience and where their heads are at.

"Naturally, it's a pretty quick judgment," he confesses, "but you can do fairly well. The *desire* is really the most important thing. If the first thing they ask me is, 'How many weeks of vacation do I get' or 'How much do I get paid' . . . I know the desire is not really there.

"Often I'm asked during the interview, 'What are my chances for advancement?' Well, that depends on you. I'm not going to hold you back. I have been looking for years for somebody that wants my job. I would *welcome* that. Why? Well," explains Van der Veer, a smile tugging at the corner of his mouth, "first of all it would be interesting. . . . he would have a fight on his hands. But if he *could* prove that he could do my job better than I could, he can have it!" Smiling broadly now, Van der Veer reclines in his chair. "After all it's *my* company; I'm still going to be paid. I'd have an easier time, though. There would be somebody I could start delegating things to. I've had one week's vacation in 18 years. So—someday I would like to have another one.

"A week ago I got home in time to have dinner with my children. I have a 14-year-old boy, a 12-year-old girl and an 11-year-old boy. That was probably the sixth or seventh time *in their whole lives* that I've had dinner with them during the week.

"You have to be dedicated. I find that sort of dedication hard to find today."

Van der Veer is quick to describe to his interviewee the hard financial realities of the business. "Unfortunately, I cannot afford to provide a situation that enables newcomer to earn while they learn. And most people cannot afford *not* to earn while they learn. The best way a person can get into this business is to start as a 'go-fer.' As a go-fer, he's *here*—that doesn't cost me much money. He's providing me with a service. Human nature being what it is, he will start to find and do the jobs that no one else wants to do. He's handy; he's available. He asks, 'Can I do that. Can you show *me* how to do that?' He's ready when someone asks, 'Will you help me break down these interpositives? Will you help me load the camera on the truck? Come with me to help set up.'

"The first thing you know, he starts learning about cameras. He learns to load the magazines and thread the camera. Finally, as he starts learning, someone will say, 'Well, *he* knows how, let *him* do it.'

"You're here; you're learning. Then all of a sudden the opportunity comes—we need a line-up person. 'Well, your go-fer knows about that, so let's give him a chance.' Finally, I have to get another go-fer to replace the one that has moved up. The guy that was an assistant becomes an operator. We always like to promote from within, and our business is growing. I really prefer to train rather than to take from the outside.

"What I'm trying to do," he confides, leaning slightly across the desk, "is to build up a business that operates marvelously without me!"

Frank Van der Veer's crew films an avalanche. The snow, falling over a miniature forced-perspective church, will be combined with a full-scale live-action sequence.





Susan Turner has graduated from building miniatures as an amateur to a Hollywood professional. She is currently at work on the forthcoming film, *1941*.

SUSAN TURNER

By PAUL MANDELL

Within the confines of an airplane hangar in southern California, far from the madding crowd of cloistered Hollywood production houses and heavyweight studios, a technician garbed in overalls, eyes protected by a plastic visor, carefully operates a sanding machine. A block of wood is being smoothed down to a specified shape and tiny chips fly through the air. Sound unusual? Of course not. Except you have to consider that the block of wood is part of a miniature replica of Hollywood Boulevard, which will promptly be destroyed during the Japanese invasion of Los Angeles in Steven Spielberg's upcoming hilarious fanta-comedy *1941*. And oddly enough, the technician described above is a woman. Her name is Sue Turner.

"I didn't become interested in special effects work as a career until quite recently," she explains. "I had watched many talented



Susan met a lot of old-timers who wondered at her desire to work with tools in a shop.

men struggle, and reasoned that if *they* were have trouble, women would have even less chance in the field professionally—not only in special effects, but in any motion-picture work that I would want to do. I didn't want to be an actress, script girl or secretary, which seemed to be the only acceptable areas for women to enter. I was also a little afraid of diluting my passion for filmmaking by sentencing it to eight hours a day—taking something exciting and making it mundane. I didn't even consider effects work as a paying, full-time profession until September 1977."

Turner's big break in special effects came about quite casually—as it so often happens in this business. Friend Dennis Muren had visited her one evening and taken notice of some her miniature creations. Impressed, Muren mentioned that model expert Greg Jein was seeking out modelmakers for *1941*. "I was on a brief break from some work I was doing on an independent movie," Turner recalls, "and asked Dennis if making movies in the industry (*Star Wars* and *CE3K* for him among others) was as much fun as we had always had working together on various occasions through the years. He said yes, so I asked him to go ahead and tell Greg about me. I went in and got the job! I always knew I wanted to go into film, but never had much hope of it really happening, or that it would be as rewarding as I had imagined it to be. By the time Dennis suggested it to me, I had already resigned myself to the attitude that if it were *meant* to happen, it would. The importance of luck and timing cannot be underestimated in this business."

As one can surmise from the above, Sue Turner is no stranger to the filmmaking environment. She was born in January of 1949 ("It snowed in Pasadena") and grew up in Arcadia, California. Interestingly, at one time she had decided to become a concert pianist and channeled her career in that direction. "I had put a lot of effort toward that, but in 1964, when I met Dave Allen, Dennis Muren and Jim Danforth, I had reached a point in my studies where I would have to devote all of my time to practicing and expensive teachers... or make movies! There was no question that I had become totally en-

thralled with special effects and stop-motion. I spent as much time as I could with effects people—watching them, asking questions and *mostly* listening. As it turned out, my piano training really helped make my hands strong and agile for working with miniatures. Also, Allen was a pianist and we spent time discussing music and doing duets—it kept my musical interests going without having to abandon them totally."

Turner attended Pasadena City College and UCLA. "I lost my enthusiasm for college when I realized that wanting to be a teacher—a 'respectable sideline' to dabbling in the movies—was getting to be a bureaucratic dinosaur suit," she smiles. "My majors were geared towards English literature, art and photography. I did a lot of furniture repair and refinishing at home because shop courses were still discouraged for women, unless they related to fine arts like metal sculpture. I pursued movie knowledge outside of the classroom, because I felt film school would be too formalized, would steer me away from my own creative instincts (as it often does), and believed that my time would be better spent with people who were actually working in special effects. Today, I think film schools are good for technical training, but I also feel that formalized education falls short of preparing people to be creative thinkers, to deal with other people successfully and to know themselves." Her sentiments are shared by many who have gone that route. Knowledge does not imply wisdom, just as law does not imply justice, although they are both good stepping stones.

Dennis Muren's encouragement certainly helped Turner land her lucrative modelmaking job on *1941*, but by no means were her early years spent idle to that end. Her father is an engineer and her mother an artist—quite a creative combination on—and, with their help, she was given many ways to express herself. "My mother encouraged my creativity and my father taught me the importance of precision. I helped him build HO scale trains when I was five. I used to build all the dinosaur model kits, construct miniature cities in my rose garden and make sets and props for my dolls. I also gave live shows

with the neighborhood kids a la the Rooney-Garland 'Let's put on a show' format; I wrote, directed, starred and choreographed. My most lavish production was the Spike Jones version of *The Nutcracker Suite* on roller skates."

For *Equinox* in 1964, Turner helped out in many areas, assisting Dave Allen, Dennis Muren, Jim Danforth, Tom Scherman and the gamut of budding effects people who are now prominent figures in the industry. It was no coincidence that the lead female character was named "Susan Turner." When the test footage for Dave Allen's *Raiders of the Stone Ring* was underway in 1968, she designed and made a costume as well as handling the continuity of both the live action and the ingenious effects. "I was one of the villagers in the perspective shot of the treehouse huts in *Raiders*," Turner recalls quite fondly. "Often, I was the only one with a still camera, so I became the still photographer on the show. I later worked for a short while as the sole effects person, prop man, costume and makeup coordinator, miniature maker and still photographer on an independent film called *Aftermath*. Then came *1941*. In retrospect, it all seems quite incredulous."

Of course, one very obvious issue regarding Sue Turner comes into play: she is a woman working in a male-dominated society. A decade ago, that fact would have generated controversy. The feminist movement has taken great strides in asserting women's rights and the film industry seems to have been more progressive in judging a person on his or her capabilities than other fields of endeavor. Still, while there have been scores of women directors and editors, the lady behind the sanding machine is a relatively new breed.

How does Sue Turner feel about it? "Great! I have always preferred working



Turner at the controls for a miniature set. She is working for Greg Jein on Spielberg's forthcoming *1941*.

with men and am more at ease with them. My situation is, perhaps, unusual because my earliest exposure to the field has involved working with men friends and all-male crews, and perhaps I have adjusted in ways I am not aware of. I have known several women who have had trouble deemphasizing their *femaleness* in favor of their abilities as people, falling back on a rather helpless demeanor around men. We lost two women and one man from the original *1941* crew, partially because I believe they were ill-suited to the environment. I find that men generally treat you with the respect or lack of it that you command by your performance. If you do your job and have a positive attitude about "digging in" and working and not trying to take advantage of your sex, you will be accepted. I know of women who are well-liked and well-accepted and those who are not. The men tend to judge each person pretty individually.

"When I first came to *1941*," Turner continues, "I encountered a lot of curiosity from the old timers who couldn't understand why

women would want to use power tools and work in a shop. I still don't think they understand it, but they have always been helpful and supportive of me. I try to do what is expected of everyone at my level. Also, men are realizing and remembering that women have aptitudes for detail work and patience in some areas that men don't. This is why women were skilled riveters during World War II. If there is any one problem I could single out about begin a woman in this profession, it is that you must prove yourself in each new situation, whereas a man only stands out if he is really lazy or incompetent. I think women are still judged to be incompetent until they can prove they can do it, while men are assumed to be competent from the beginning." Ralph Kramden would agree, but even he had to swallow his male ego and recognize Alice as an equal.

Surprisingly, Turner has not encountered any real prejudices in her jobs. It has always been a one-to-one relationship, although she admits that men's experiences with *other* women have occasionally made it difficult for her. Many men have never worked on a team with a woman or had one as a platonic friend, but as she sees it, work situations force men to relate on a different level that many have been accustomed to. "I think people in the arts and crafts have always been a bit more liberal than the general population," Turner observes. "I am also willing to do any job or accept any conditions the men do. On one project prior to *1941*, I spent two weeks sleeping *on* the desert—no tent—and occasionally bathing in a lake. I think there is a natural proclivity for men and women to work together, provided that it is not a romantic situation. With both sexes working together you avoid much of the ego-related competitiveness. People also tend to be more tolerant of shortcomings in people of the opposite sex, and feel naturally more protective of each other. Two men and I did all the work on miniature lighting of one of the *1941* sets—18,000 lights—and it was quite an efficient team."

"I had to pass the same entrance exam that all Local 44 Propmakers were required



PHOTOS COURTESY SUSAN TURNER

Bill Hedge, Dave Allen and Susan Turner on location for *Raiders* in 1968.

to take, which consisted of a difficult written and oral exam, where they could ask you any questions on general carpentry or stage rigging. One of my questions was to describe some information in minute detail that I would only use if I were building a real house! I hear this test has been abandoned and that the unions must accept a certain percentage of women. I hope this doesn't lower the quality level, but I don't see how it can be avoided.

Has she received any breaks *because* she is a woman? "I don't think I have," Turner states, "but there are some women who definitely have. The laws about hiring practices tend to favor racial minorities and women. And we also have the perennial problem of the Hollywood 'casting couch.' It is still alive and well, and it happens in all areas of the industry."

Modelwork on Steven Spielberg's *1941* has had its rewards, professionally and financially, but it could hardly be called a picnic. To Turner and the rest of Greg Jein's crew, working for more than eight hours a day is not unusual, nor are seven-day workweeks. Once the miniatures are tooled and polished, they are brought over to Stage 30 at MGM (probably the largest stage at that studio) to be photographed. When a shooting period begins, they are often 12-hour days. "The only conflict is that I have no time for my personal life," Turner laments. "I have to get up at 5 a.m. When I am working seven days and/or 12 hours, all I want to do is sleep when I get off. I spend what little free time I have studying or doing something related to my movies or my job. And even worse, I like it! Any man has to work into my schedule, which sounds very selfish, but anyone else who works in the industry understands. Maybe that's why as a group we have so many breakups! I am a team person, so working with men all day does fulfill some of my needs for male com-



"My only regret is that I wish I knew at age 20 what I know now at 30, but I am thankful I discovered it before 40!"

panionship. I enjoy working toward a common goal, but it is by no means *totally* fulfilling! You have very little time to develop serious relationships unless the other person is very understanding or totally crazy to put up with it. You also have to find someone who can tolerate you working all day with 30 men or more. Though that sounds great, I don't know how many women would really like it. Most of my friends are movie people and we wind up talking shop at social events, anyway."

Working on *1941* has been quite an experience for Sue Turner. As of this writing, she is still on the project as a modelmaker, working to full capacity. "*1941* has continued much longer than any of us imagined—20 months so far. It was supposed to be six." Some days are exhilarating and ego-gratifying, but others leave her downright weary. Nevertheless, she is able to keep her activities in perspective and maintain her feminist ideal—with some reservations.

Often she reflects on the problems women have endured, regimented down through the years by our culture. "There is something very satisfying about doing a project because you love it, not because you are getting paid to do it. Perhaps it is easier for women to take this attitude from the beginning, because we were and still are taught to do things for the pleasure of doing them or because they please others. We are not taught to think of our interests in terms of direct satisfaction or careers, but rather as subordinate and/or tied down to our husband's careers. Our interests are *in addition* to our 'real' goals of being a wife and mothers. Men are encouraged to turn their interests into professions, to make their goal *success*. Women are taught to help someone else achieve his goals, and to make her goals marriage and family. It is still a guilt-ridden path, at least so far as I can see, for women of my generation and those before it, to do things for which a man would be commended. Self-realization still seems quite selfish and matrimonially impudent to many women. Because I have never been in the mainstream, I don't think the women's movement directly affected me or my chances. I think things would have happened for me just the same as they did: I started before the woman's movement or the film-fan community gained their biggest momentum."

Having attained a "One Card" in the propmaker's union (the highest classification in that area), Turner is now in the position to pursue a goal that might raise eyebrows among members of her own gender—she's going for her powder license and hopes to begin apprenticeship in rigging explosives, becoming involved in other areas of "regular" special effects as she goes along. Interestingly, she has had many job offers in the interim, including one to head the model shop for the new television series, *Starstruck*. In fact, she was an advisor for *Starstruck*



PHOTOS COURTESY SUSAN TURNER

One of the costumes Sue Turner designed for Dave Allen's *Raiders of the Stone Ring*.

but had to turn the rest down because of her commitment to *1941*.

Turner's reaction to her status quo? "I couldn't be happier. My only regret is that I wish I knew at age 20 what I know now at 30, but I am thankful I discovered it before I turn 40! Spielberg, aside from being a remarkable person and filmmaker, has been a great inspiration and an example in achieving the impossible through sheer energy and persistence. I have learned an incalculable amount just from watching him work. And Greg Jein is an amazing craftsman. He's helped me immeasurably. I hope to be able to work with a few favorites that I haven't directly been able to—John Milius, particularly. After that, perhaps the production and design area, in addition to pyrotechnics."

When *1941* is released, audiences will be enthralled to see the seaside resort of Santa Monica and a huge chunk of Hollywood Boulevard under aerial attack by Japanese fighter planes—all done in miniature. Sue Turner will be pleased, knowing that she was part of the relentless team of expert modelmakers, but all the while remembering how many grueling man- (and woman) hours it took to get that illusion on the screen. Her advice to women who are thinking of getting into the effects business is pure and simple: "Don't do it! Unless you are willing to devote *everything* to it. There is very little glamour, much of the work is dangerous and it is definitely time-consuming. It is also hazardous to your eyes, and it is no accident that all of us wear glasses. It is heavy competition and hard work. Much of the language is X-rated, so forget it if you have delicate ears or sensitive feelings. 'Never work for a special-effects man who is missing fingers,' as one of the old-timers told me. Most of all, don't do it to find a husband or lover. Do it because you love the work." ★

Mike Minor

(continued from page 36)

to make up any specific shot.

"Once they shot the model of the Tholian ship against black velvet, I projected the shots a frame at a time onto a white card, with a rotoscope set-up, and plotted pencil marks where the ship moved by tracing and advancing each frame. Then I created the cel-like cartoon animation using black lines for the grid. Each shot in the episode showed a partially completed grid with one line being animated across the field as if by the Tholian ship. I shot those by pulling a white card frame by frame revealing the black line underneath.

"A black-and-white negative of all this resulted in a black background with white or clear lines on the film which was used to create an animation burn-in... I'm told there was a \$90,000 optical bill on that one show, but it won an Emmy for its effects, so I guess it was worth it.

"There were lots of bits and pieces for me during the TV series run. I assisted Bill Theiss by constructing helmets for the space suits used in one episode. I had five days to do four helmets. Then there was 'Day of the Dove,' which had the Klingons onboard the *Enterprise* with swords in hand and everybody fighting everybody. There was a little alien whirligig that fed on anger. The original idea was to rig a puppet, but there wasn't enough time on the set, so I suggested an effect with a child's pinwheel that could be 'burned into' the footage in post-production. I put some jewels and little flashing sequins on it so it would sparkle and Van der Veer added some color effects. The shot was double printed by flopping the film so it wouldn't seem to spin in one direction.

"And there were other little things like graphics for rear process projections in one of the few times the old bridge screen was rigged for rear projection. I executed some planetary and solar system graphics on that for Matt Jeffries, the original art director for the TV series.

"Incidentally, Matt Jeffries is responsible for the general design and shape of the new *Enterprise*, with additional detailing by Bob Abel and, most recently, Doug Trumbull." The most recent painting of the *Enterprise* by Mike Minor is the center piece for this issue of STARLOG as well as being the art for *Star Trek's* official stationery, the cover of the *Star Trek* press kits and in an earlier version, an enormous computer-generated, wall-sized mural created from the original Minor art for the *Star Trek* press conference last summer.

Minor's interest in the broad potential of science-fiction and fantasy film began at a very early age. "My dad was a theater exhibitor back in Oklahoma when I was a kid. While most kids my age were running around fields or playing baseball, I was sitting in a movie theater studying films like *When World's Collide* and *Destination Moon*. *Destination Moon* was exhilarating to me when I first saw it.

"I remember riding home on my bike afterwards almost crashing into buildings; I was riding high on Pal's vision of space and man's reaching for the stars. But with *Destination Moon* came an appreciation for the work of Chesley Bonestell." Minor's fascination with Bonestell in those early years led him to painting quite a number of his own versions of Bonestell originals. "After awhile I got pretty good at turning out Bonestell art!"

His close acquaintance with space art landed him a job with Griffith Observatory after the cancelation of *Star Trek* as TV series. "I spent part of 1969 through 1972 doing art for the observatory, creating slides for the 360° panoramas that were used in the dome. Probably the fanciest show was "The Grand Tour" in which we set the audience down on the surface of Mimas (one of the moons of Saturn).

Ray Bradbury's *The Martian Chronicles* is one piece of science fiction that has held a particular fascination for Minor ever since he was a boy. "I borrowed a copy of the book the same year I saw *Destination Moon*. I had to hide it since my mother had said that she didn't want me reading 'adult material.' I loved it. I had never liked any of the standard fare of children's literature; I hated *Alice in Wonderland* and never read Robert Louis Stevenson."

Martian Chronicles has been proposed as a basis for almost every kind of performing art form from TV to film to stage play. Minor was closely associated with the recent stage production directed by Terry Shank in Los Angeles. "The show used a lot of projections," Minor recalls. "Forty-eight in all, that I had to create."

Some were single-screen projections, others covered five or even six panels. I took an impressionistic approach—very pastel and Renoir-like—as I didn't want them hard-edged or to be too definite. I don't think Bradbury should be tied down too literally. Terry Shanks conceived of a thrust stage with underlit raked plexiglass and a white dome ceiling. Originally performed in a 99-seat house with surrounding projections, it played very intimately. The show picked up four out of five Los Angeles' drama critics awards for Outstanding Production.

Two extremely diverse productions that Minor has worked with are Disney's *The Cat from Outer Space* and *Flesh Gordon*. The Disney fantasy featured Minor's cat's-eye spaceship, complete with paw-level controls scaled to the alien, Jake, (who just happens to look like a cat,) designed during his year and a half tenure at the Disney studios.

Among the most interesting of Minor's work is his production design for *Flesh Gordon*. "The set requirements for a fantasy of this scale were enormous. We had about 15 sets and three or four rocketship interiors to shoot at Producer's Studio over a three-week period. The stage was only 60 X 100 feet. It was very tight.

"When the effects work started I asked Tom Scherman to build the props (robots, castle miniature, etc.) and Greg Jein came in to do the models. I designed the matte shots

and was going to execute them as well, but I just didn't have the time. Fortunately, they managed to get Jim Danforth, who happened to be available at the time.

"From October of '71 to August of '72 I worked on *Jamaica Reef*, which starred Stephen Boyd and a very young Cheryl Ladd and involved a number of underwater sets. When I got back to *Flesh Gordon*, Tom Scherman and Dennis Muren were wrapping up the miniature work. Dennis left for Hawaii for a well-earned rest, while I headed up an entirely new unit for some extra shots the producer's wanted."

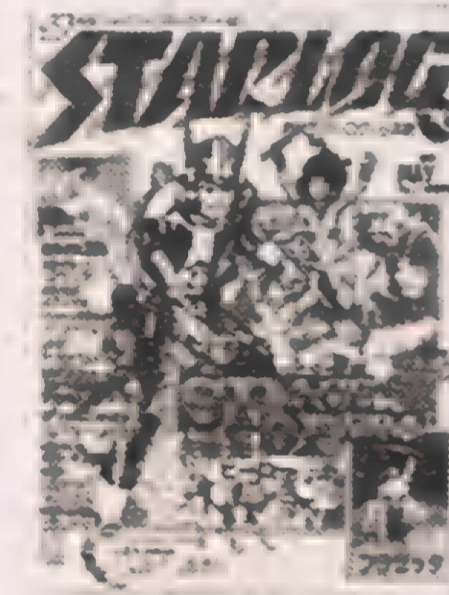
Fantasy and science-fiction design continue to be Minor's forte. His miniatures and sets for TV's *Land of the Lost* and the underwater submarine fortress in *Man from Atlantis* are well known to STARLOG readers (see his work on *Land of the Lost* in STARLOG #8). "I also had four weeks on *Star Wars*. Gary Kurtz invited me to be the second unit art director to do the spaceport Cantina pick-up shots and the "bantha desert" shots. My first duties were to build the blue-screen system and work with them on getting the optical explosions going." I was asked to recommend someone to do the explosions. They had to be at least as good, Lucas said, as *Space: 1999*. So without hesitation, I suggested Joe Viskocil, who had created the explosions for *Flesh Gordon*. As it turned out, there was only sufficient time to accomplish one miniature of the Deathstar and it ended up on the cutting room floor. Perhaps because of their strict deadline I did not receive a callback on the Cantina or desert sequence."

When the *Star Trek* movie opens this December, STARLOG readers will be able to see a good bit of Minor's design work in addition to the Vulcan sequence on which we have already reported. Notice that the bridge set has a ceiling for the first time. There is also a secondary niche or soffit running around the bridge just above door height. The soffit is constructed of vacuum-formed panels that have incuts and projections suggesting some sort of complicated equipment bays. Chekov's new weapon center is also Minor's design as is the general thrust of Dr. McCoy's office—the interior, the desk assembly and various appointments in the office. In the *Enterprise's* medical unit, the general feel of the semi-circular set reflects Minor's initial designs. Also, Minor designed the initial concept of the diagnostic table that Illia is examined upon and the computer view screen adjacent: "I produced some of the art and created the elements for the medical display screen that gives a readout on Illia's internal organs.

Star Wars particularly intrigued Minor because of the completeness of the concept—the finely detailed cultures, characters, all utterly believable—a complete world. It calls to mind the thoroughness of such greats as the late William Cameron Menzies. "It is Menzies whom I admire most," Minor says. "It's his sense of total conceptual detail that I think is all too rare today. I would very much like to bring back into favor the kind of work that made Menzies' name so magical." ★

Starlog Goes Japanese

STARLOG now has a very special Japanese language edition, chock-full of rare color stills and Japanese SF news. STARLOG, published in a format you've never seen before, features bold Japanese graphics, with fantastic full-color, pull-out posters in every issue. Packaged in a plastic, laminated cover, the Japanese STARLOG is a visual treat for all SF collectors and enthusiasts.



A limited quantity of the Japanese STARLOG, issues No. 1-7, has been imported for U.S. fans. The premiere issue features STAR WARS and includes a double poster featuring Wonder Woman and a full-color spread of 62 SF film posters from the collection of Forrest Ackerman. Issue No. 2 highlights science-fiction television and focuses on STAR TREK, with a starship Enterprise poster and blueprint details. Issue No. 3, the special-effects issue, contains a combination color poster of a planetary landscape SPACE: 1999 Eagle 1 blueprint and SF graphic catalogue spread. No. 4, the Gerry Anderson Supermarionation issue, contains (2) triple pull-out posters filled with Shusei Nagaoka artwork, X-wing Fighter blueprints, Godzilla animations and Thunderbirds Are Go! model poster. No. 5, the Superman cover issue contains a triple, fold-out poster of Superman in flight. The issue features original science-fiction and comic artwork from Japan and other parts of the world. Also included is a preview section on the Japanese version of the Starlog Photoguidebook to SPACESHIPS. No. 6, the cover and triple, fold-out poster inside features Wonder Woman in dazzling full-color, but there's much more: 18 page 'Horoscope' section—a Japanese guide to well-known creatures; fantastic SF artwork of Godzilla and space travel; the Japanese history of robots. No. 7, the Star Hawks cover is the introduction to the most Japanese influenced issue, yet. Much of the contents has never before appeared in the U.S. Also included is Forry Ackerman's SF souvenirs double Frank Frazetta fold-out, full-color photo collages and other visual treats.

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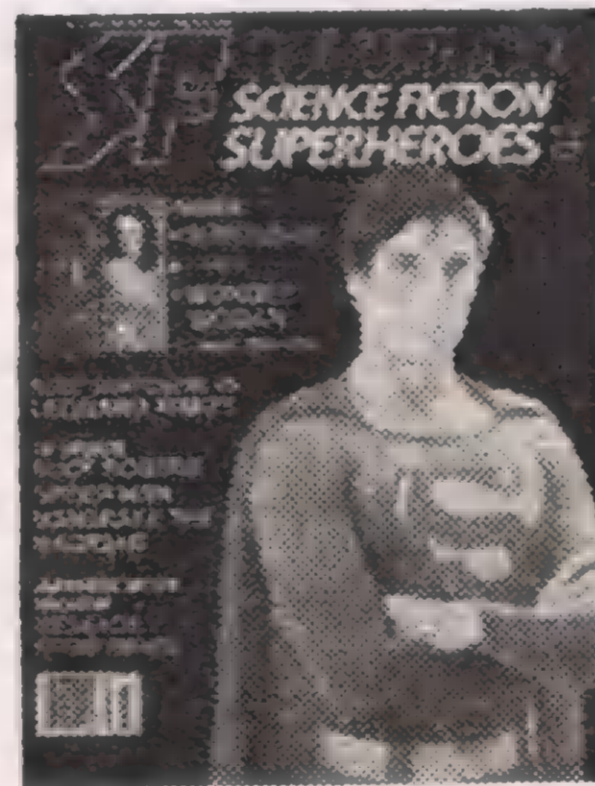
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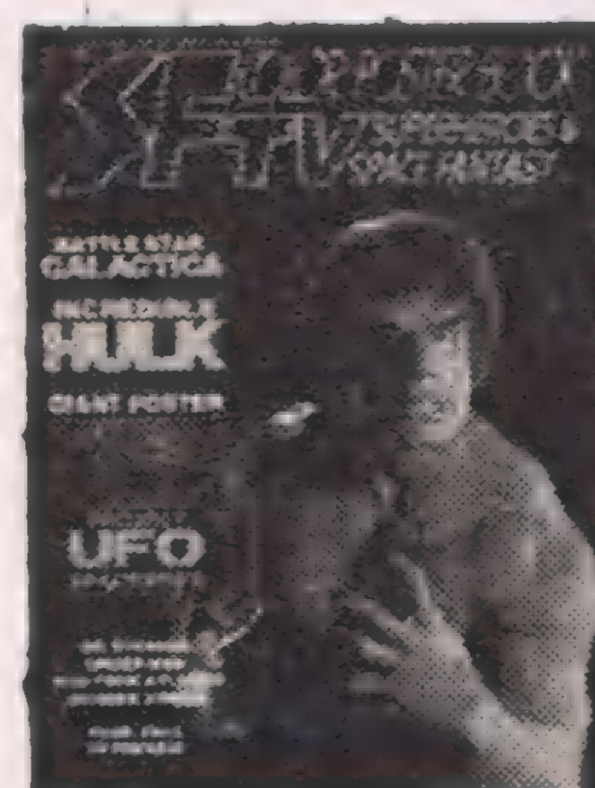
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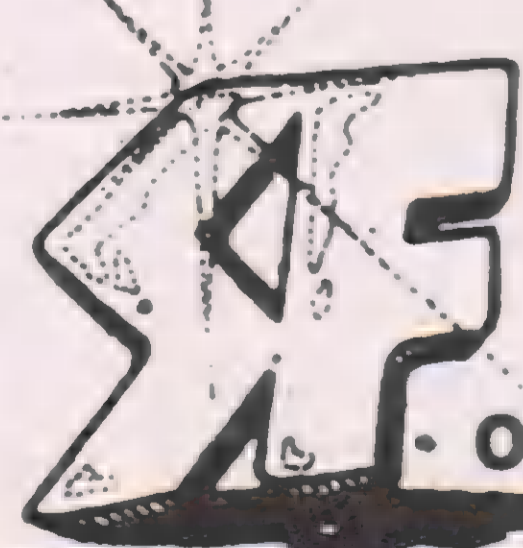


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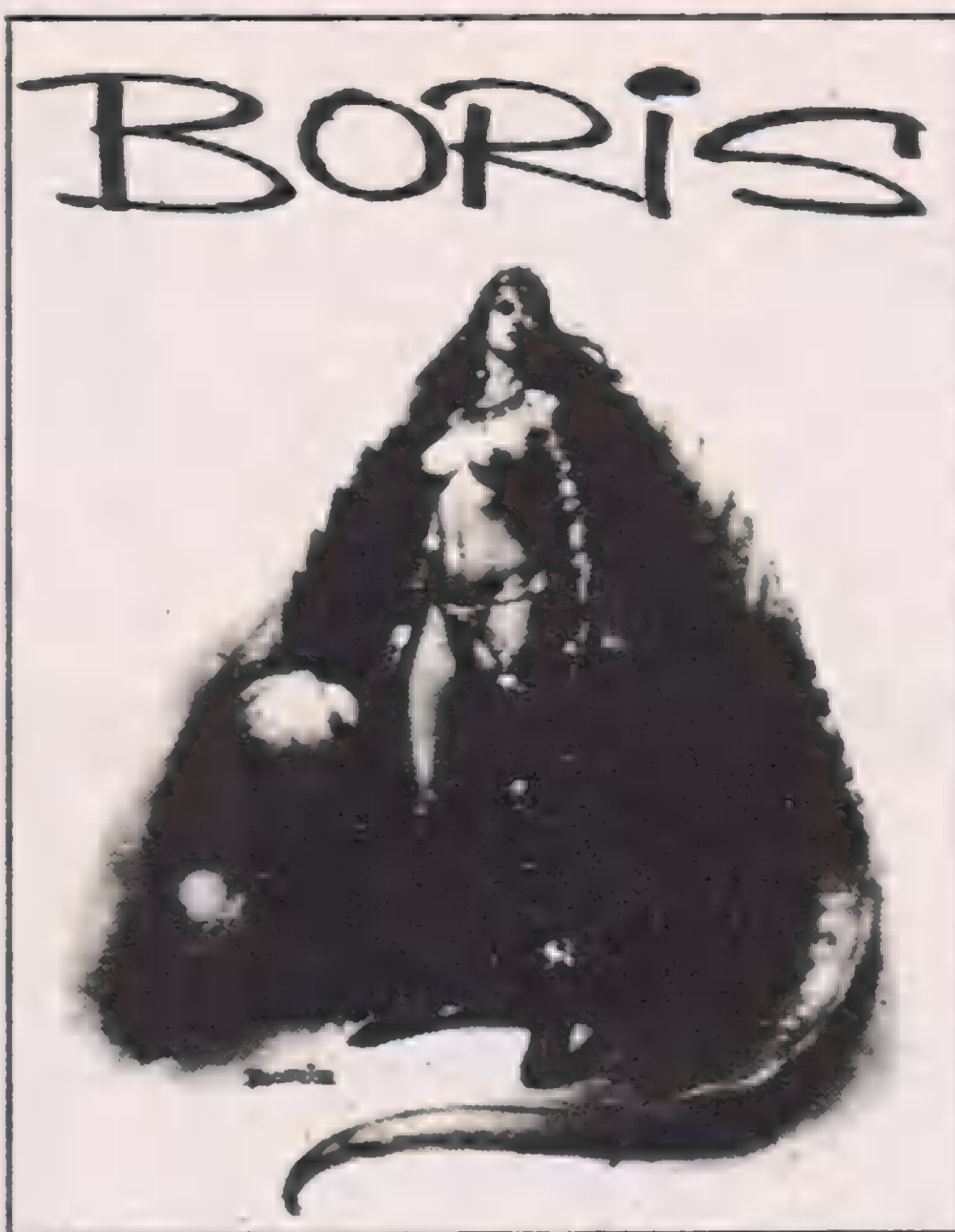


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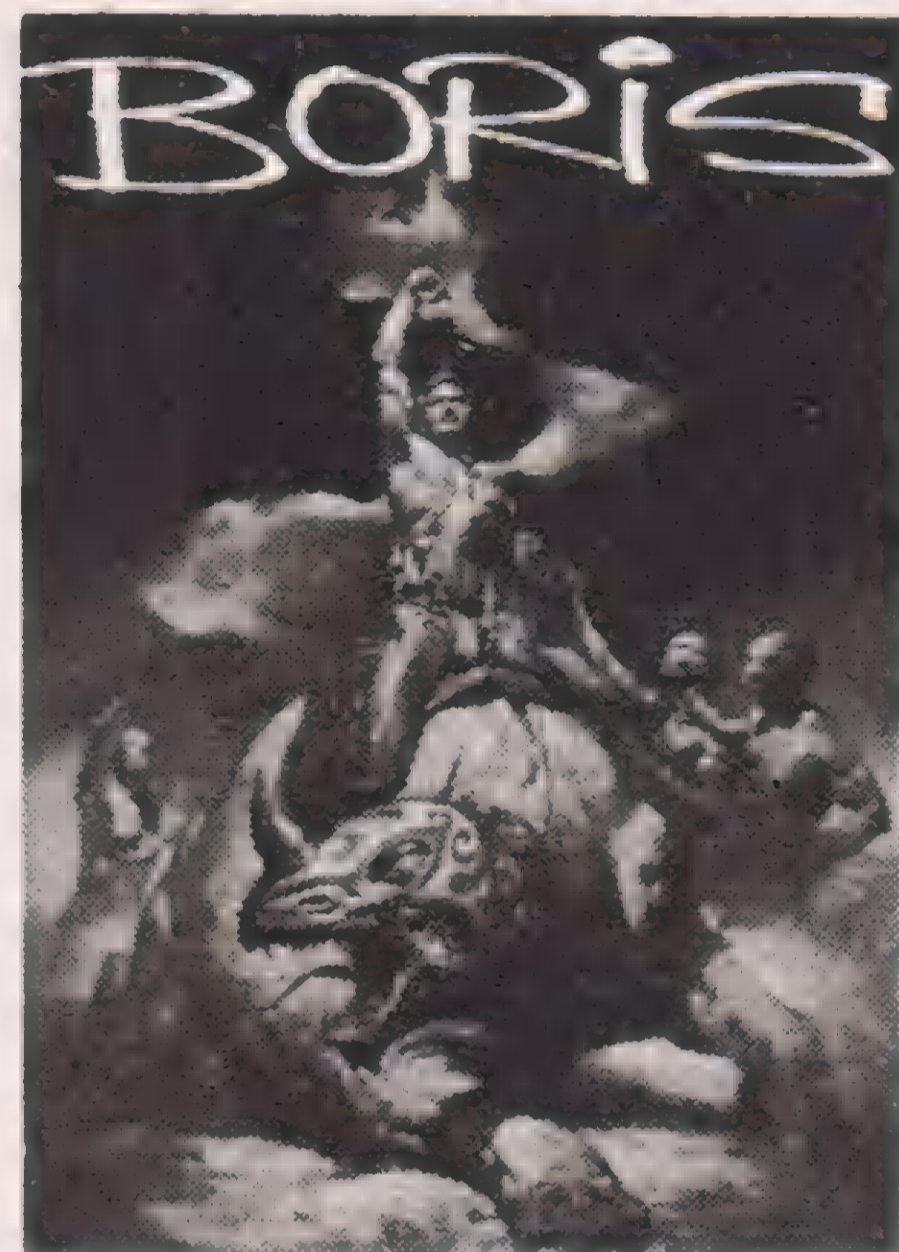
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VISIONS

Science Fiction Arising from the Descent of Man

Part III—To Infinity and Beyond

There was to be a big concert at the Pan-technicon Hall with Rodhammer conducting. He was enthusiastic for going. She did not want to go.

He argued against her disinclination. "You used to like music."

"But I have heard music, dearest."

"Heard music! My dear, what a queer way to put things!"

"...I've a feeling that I'm done with music. It was wonderful, charming, sustaining... but if one has taken music in—hasn't one taken it in?"

* * *

That chilling domestic moment is Joseph Davis' first clue—in H. G. Wells' *Star-Begotten*—that his lover is... changing. *Star-Begotten*, written in 1937 but not published until 1975, is subtitled, "A Bio-

ous tales of tomorrow suggest these, and even wilder possibilities—because Darwin taught that change is our only constant.

In many stories, humanity triggers its own biological demise through nuclear insanity—as in Pierre Boulle's *Planet of the Apes* (1963), and in all those dim epics in which mutants roam the ruins of Earth.

Edmond Hamilton, in his *The Man Who Evolved* (1931), may have started a trend not exhausted to this day. Reasoning that humanity's unique tool of survival is his mind, Hamilton projects a man who accelerates his evolution into a being that is nothing but a brain.

A good many authors have assumed that we are just on the verge of evolving into a telepathic race. Two classics on this theme are Alfred Bester's *The Demolished Man* and A.E. Van Vogt's *Slan*.



logical Fantasia." It chronicles humanity's discovery that its present generation contains young men and women of outstanding sensitivity, intellectual power and profound calm. These "new people" are greeted with suspicion—even by Davis, until he discovers:

He too was starborn! He was one of these invaders and strangers and innovators to our fantastic planet, who were crowding into life and making it over anew! Throwing the torn scraps into a basket and beginning again in the nursery.

True to Darwin's principle of the survival of the fittest, these star-begotten would ascend to positions of leadership and transform the world in their image.

Will our descendants be immortal? Able to escape the restraints of body and time and place? Will we replace ourselves with our own intelligent machines? Will our heirs be zero-gravity beings, space-dwellers no longer fit for survival on planetary surfaces? Numer-

In Bester's novel, humanity has reached a transition period in which numerous, but not all, people are telepaths. The more telepathic the citizen the more responsible his position in society; the best among them are the judges, policemen, psychiatrists and counselors. A premeditated murder, of course, is a thing of the past—until a clever non-telepath dares to plot the "perfect" crime.

"And in *Slan*, the superior man is hunted, haunted, condemned:

"They're following us, Jommy," her brain telegraphed. "They're not sure, but they suspect. Somebody reported us, and our house has already been raided. Jommy, if the worst comes, you know what to do. We've practiced it often enough. And Jommy, don't be afraid; don't lose your head. You may be only nine years old, but a nine-year-old slan is as intelligent as any 15-year-old human being. Don't be afraid, no matter what happens."

Perhaps the most overlooked and underrated of the recent books on future evolution is Arthur C. Clarke's novel, *2001: A Space Odyssey*—because it had been so thoroughly shaded by the movie. But while Stanley Kubrick's spectacular visualization of *2001* is so ambiguous as to be practically non-verbal, Clarke's novel is a cornucopia of valuable ideas and vivid speculations. Consider this virtually random sample:

[Scientists] pointed out the human body was the result of millions of evolutionary choices, made by chance over eons of time. At any one of these countless moments of decision, the genetic dice might have fallen differently, perhaps with better results. For the human body was a bizarre piece of improvisation, full of organs that had been diverted from one function to another, not always very successfully—and even containing discarded items, like the appendix, that were now worse than useless....


In [the alien's] explorations, they encountered life in many forms, and watched the workings of evolution on a thousand worlds. They saw how often the first faint sparks of intelligence flickered and died in the cosmic night.

And because, in all the galaxy, they had found nothing more precious than Mind, they encouraged its dawning everywhere. They became farmers in the fields of stars; they sowed, and sometimes they reaped.

In his latest (and reportedly last) SF novel, *The Fountains of Paradise* (1978), Clarke continues his fascination with an alien involvement in the future personality of mankind. This startling saga begins with a religious order 2000 years ago, centers upon the design and construction of an elevator from a mountaintop to a geosynchronous satellite 200 years from now, and culminates in an epilog transpiring so far in the future that Earth is uninhabitable, and humanity shares the galaxy with an alien race—elsewhere.

"Darwin," says Drummond in *Inherit the Wind*, "moves us forward to a hilltop, where we could look back and see the way from which we came." And, for many a science-fiction visionary, that same hilltop offers as expansive a vista in the other direction.

Above: Astronaut Bowman (Kier Dullea) evolves into "cosmic embryo," right.



2001: A SPACE ODYSSEY

LASTWORD



These, as the saying goes, are “the dog days” . . . which, by the way, has nothing to do with “leading a dog’s life.” In fact, “the dog days” aren’t really a reference to terrestrial canines at all. Rather, the expression refers to the dog star Sirius—and that period of time when it is ascendant in the heavens.

As I was saying . . . these are the lazy, slow-motion days which send millions of people flocking to outdoor entertain-

ments and activities, with the nation’s beaches heading the list. (Ah, but as we take it easy, the Hollywood fantasy factories are hard at work—double time and overtime—preparing this fall’s new TV shows. Already there are some interesting surprises as well as some predictable developments. We’ll get into all of the nuts-and-bolts details in our special fall TV preview issue, #27. Now back to summer sports.)

There are some wonderful warm weather opportunities for SF fans and space freaks. The most obvious and convenient of these are the underground and classis SF film festivals that usually show up in June and play sporadically throughout the summer; check your local newspapers.

If you’re traveling, try and make a point of visiting the museums and/or planetariums in the area you’re passing through or vacationing in. You can call in advance for information from the local chamber of commerce or tourist bureau, or check the phone listings when you get there. These public institutions provide a wealth of fun, surprises and learning opportunities in a variety of aerospace and related fields.

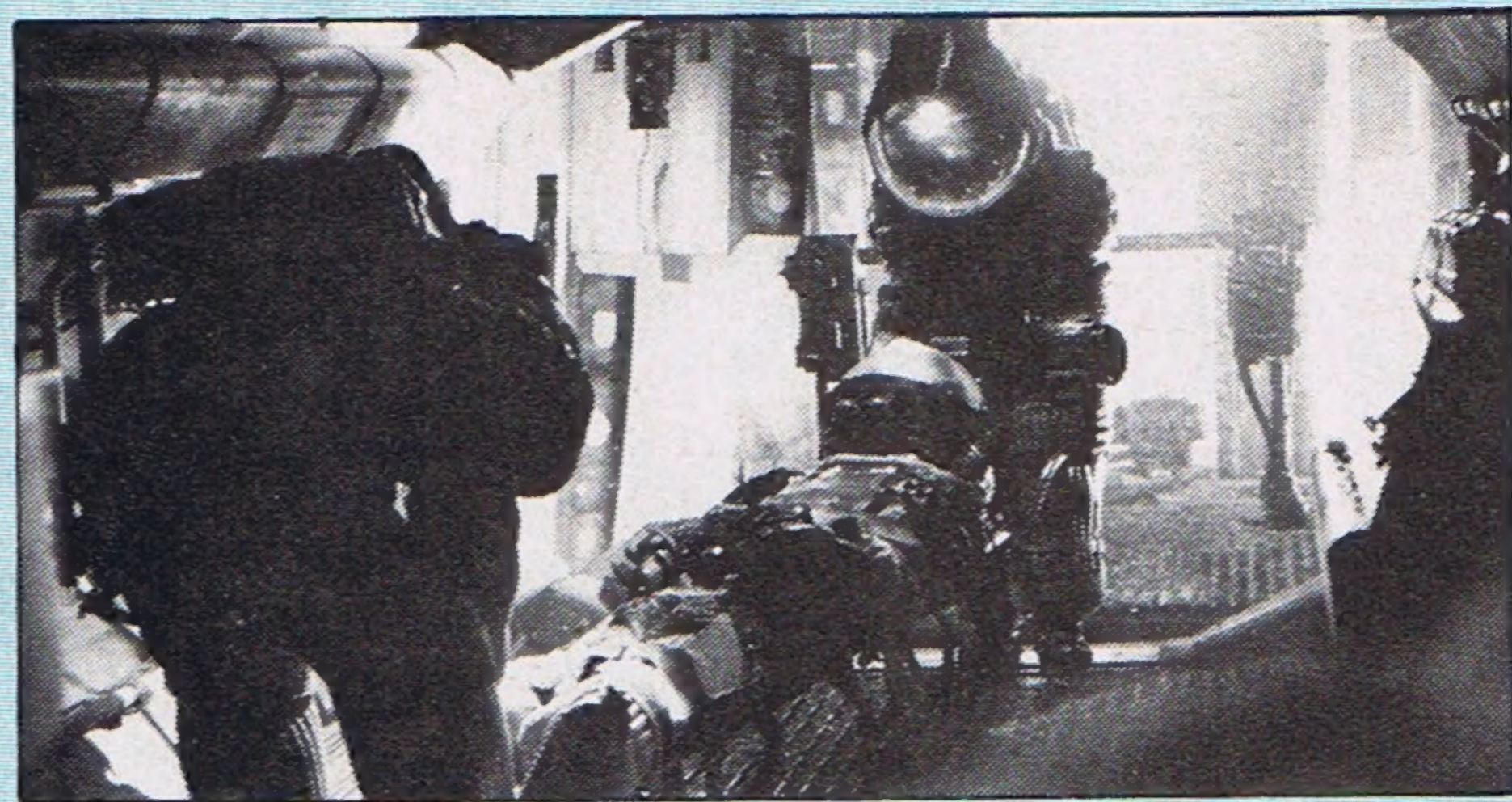
In the July issue of our sister magazine, *FUTURELIFE*, several places of interest around the country were examined in an article called “Summertrek.” Some of those highlighted include the Alabama Space and Rocket Center (Huntsville); the American Museum of Science and Energy (Oak Ridge, Tenn.); the Corning Glass Center (Corning, N. Y.); the Franklin Institute Science Museum and Planetarium (Philadelphia, Pa.); the International Space Hall of Fame (Alamogordo, N.M.); the Omnisphere Earth-Space Center (Wichita, Ks.); the National Air & Space Museum (Washington, D.C.). And in this issue of *STARLOG* we feature a tour of the Neil Armstrong Air & Space Museum in Ohio. There are many more places of interest around the country in addition to these; look them up and check them out.

In addition to these daytime activities, several places sponsor nighttime diversions as well. In New York City, the Hayden Planetarium holds free “star gazing classes” one evening a week. Set up on their lawn, the Hayden offers the free use of telescopes and instructions on how to focus, where to look and what to look for. A simple variation of this is “sky watching,” which is not an organized activity nor does it require a telescope—just a clear night and a good, comfortable spot for observation. A jug of wine, a loaf of bread and some pleasant companionship can add to the experience, but are optional. Whatever it is you do, enjoy yourselves.

Howard Zimmerman

Howard Zimmerman/Editor

NEXT MONTH



“ALIEN” RETURNS

We continue our coverage of this year’s giant SF-thriller, *Alien*, an interview with director Ridley Scott. *Alien* promises to be perhaps the most controversial science-fiction film of the decade and director Scott explains how it happened . . . and why.



METEOR

Over three years in the making, Columbia Pictures’ *Meteor* will finally hit this fall—at theaters all across the country. This one promises to be the most scien-

tifically accurate SF disaster film to date. In addition to space FX, the destruction of parts of the world’s major cities will be shown in graphic detail. Our special preview centers on an interview with actor Bo Brundin, who plays the part of Rolf Mannheim in the film.

SF WEAPONS

There are certain elements used in SF cinema that have become staples of the genre; included in these are hardware, heroes and *weapons*.

As a special reader service, we will be excerpting several pages from *STARLOG*’s forthcoming color *Guidebook to SF Weapons*. In addition to some fascinating information about some arcane pieces of weaponry, we will be reproducing and binding in *blueprints* of a couple of favorites.

PLUS

In addition, *STARLOG* #26 will feature a tenth anniversary salute to the first manned, lunar landing by looking at some of the SF films that have focused on that same exciting moment. Also: graphic articles in SF glass sculpture, SF costume design and SF collectibles. And, for our next chapter on SFX, artist Don Dixon shows how to do your own, *accurate* space painting.

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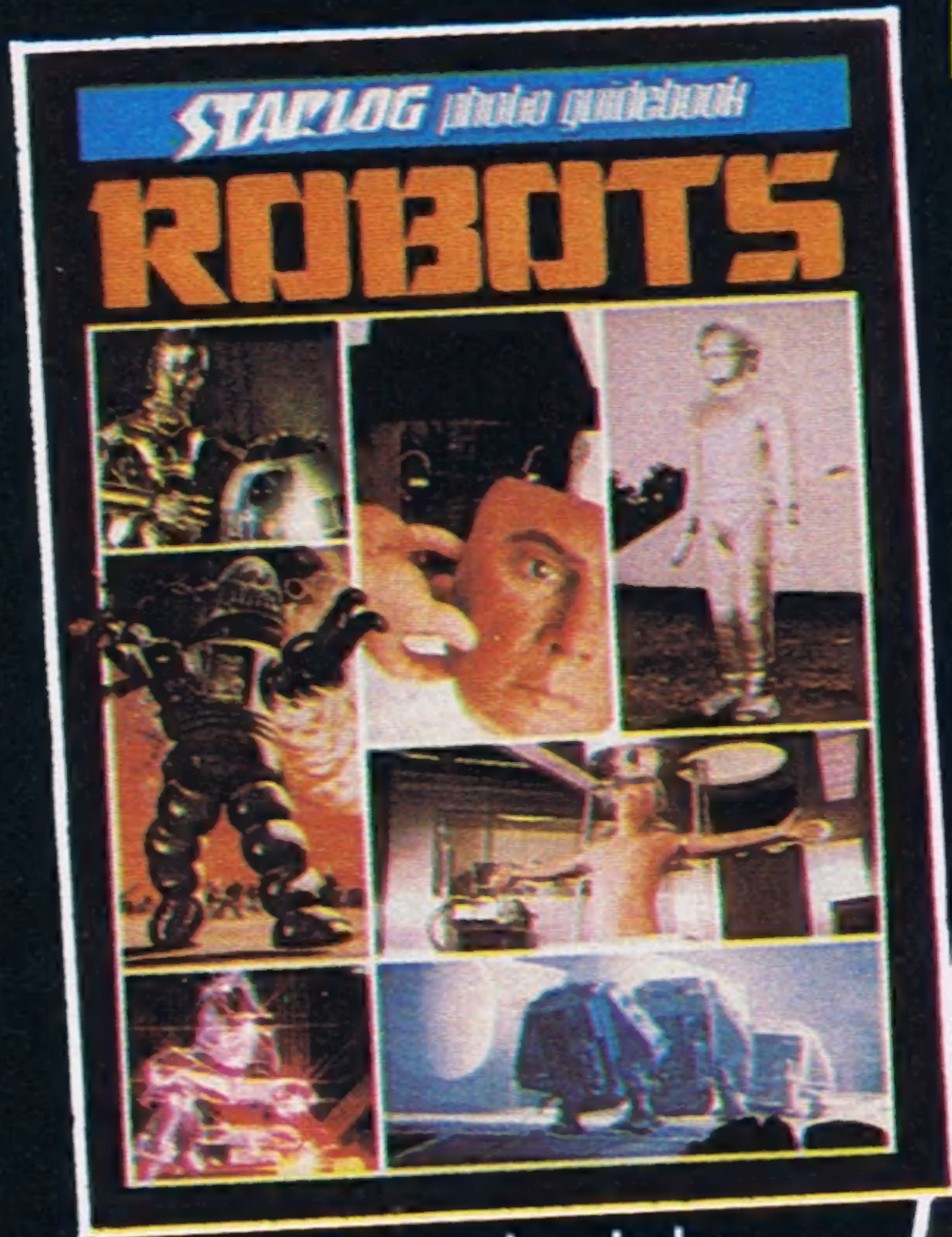
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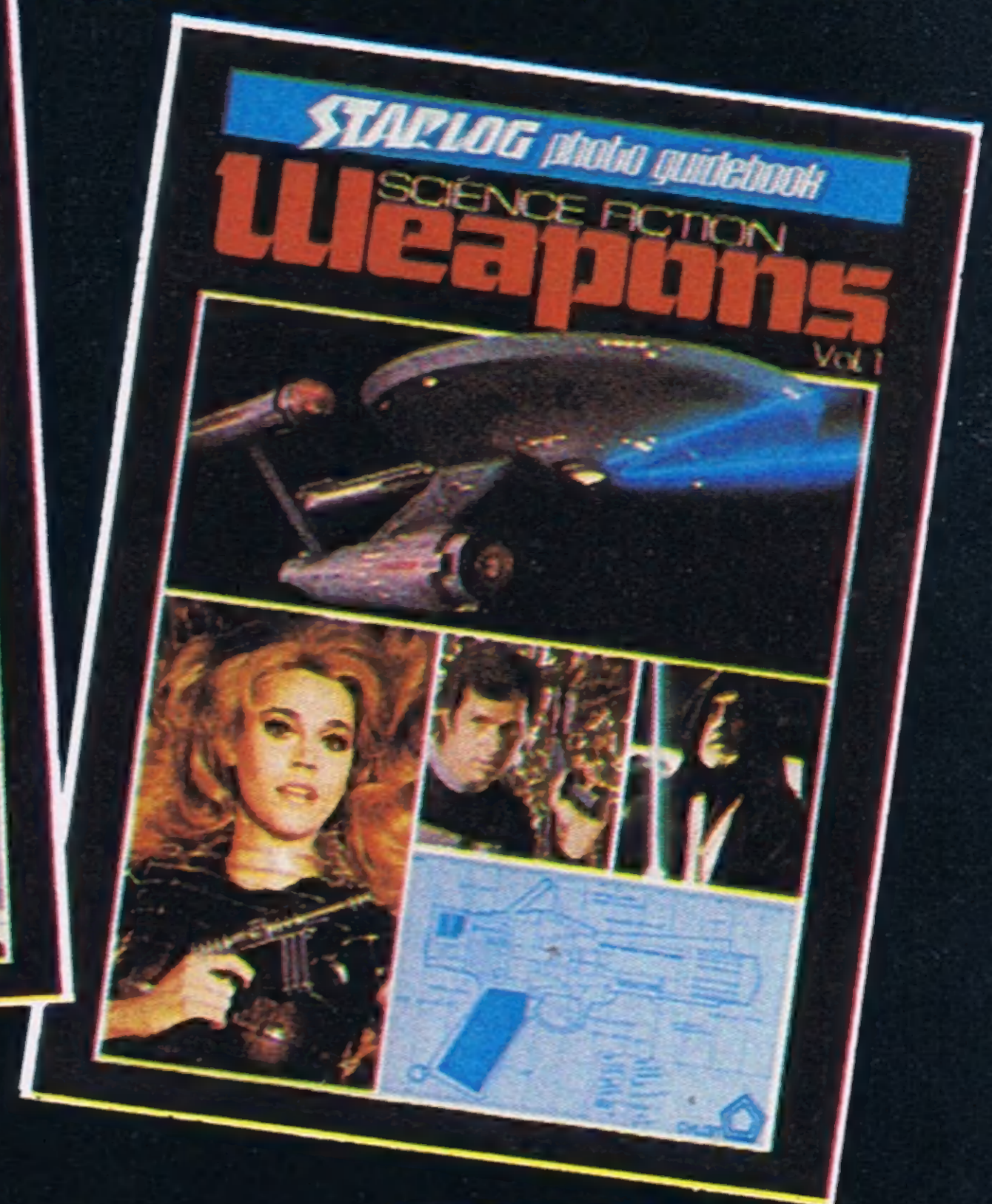
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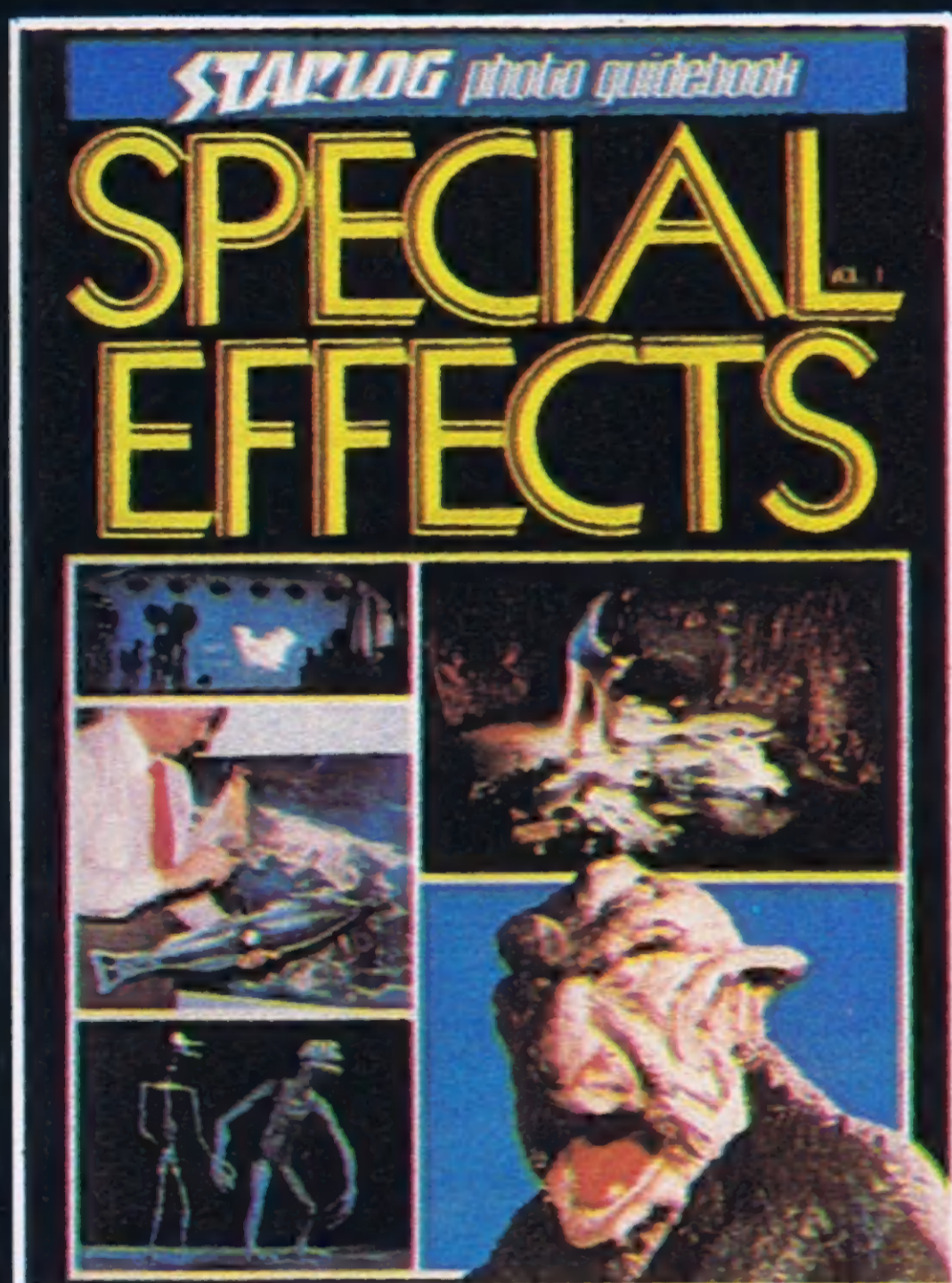
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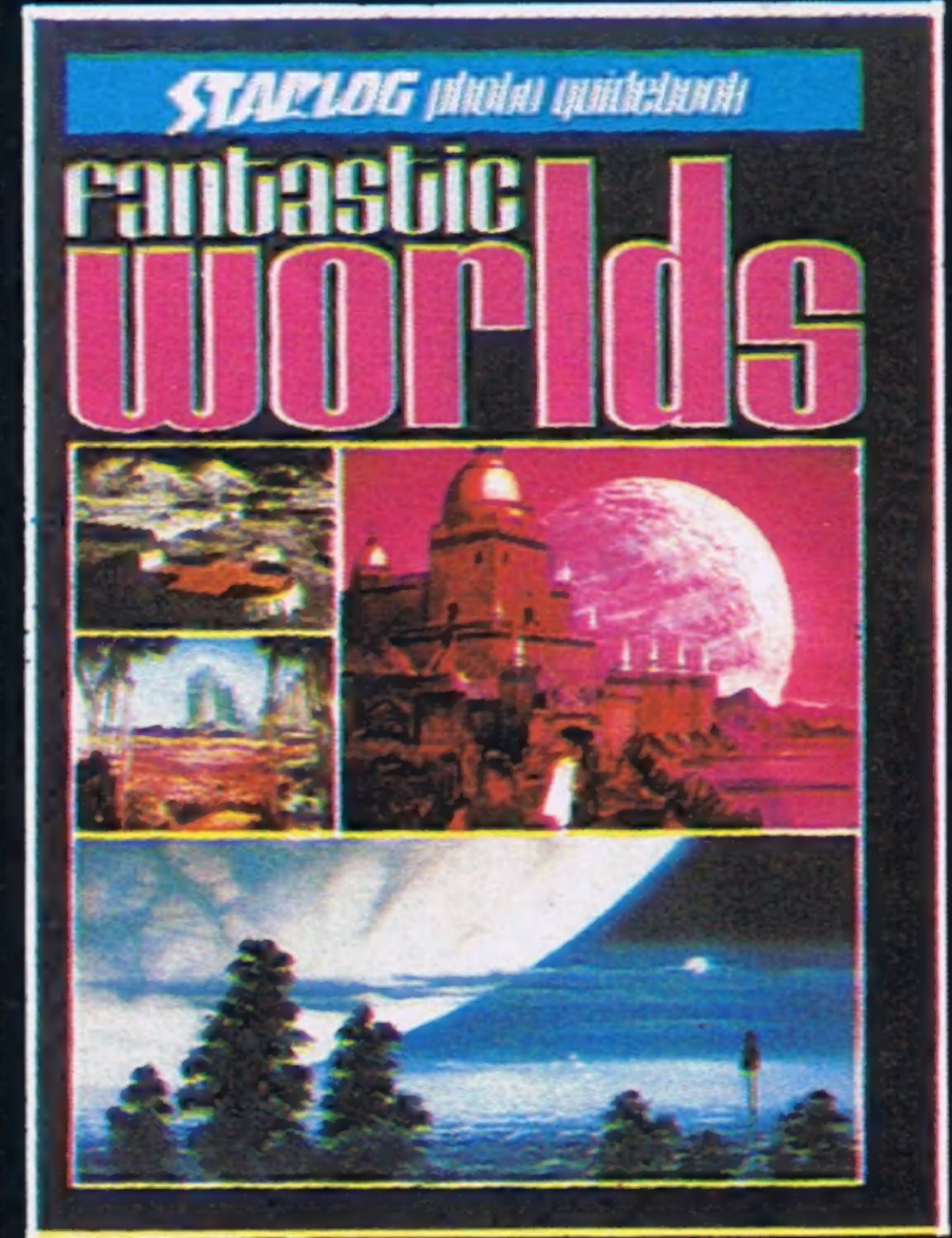


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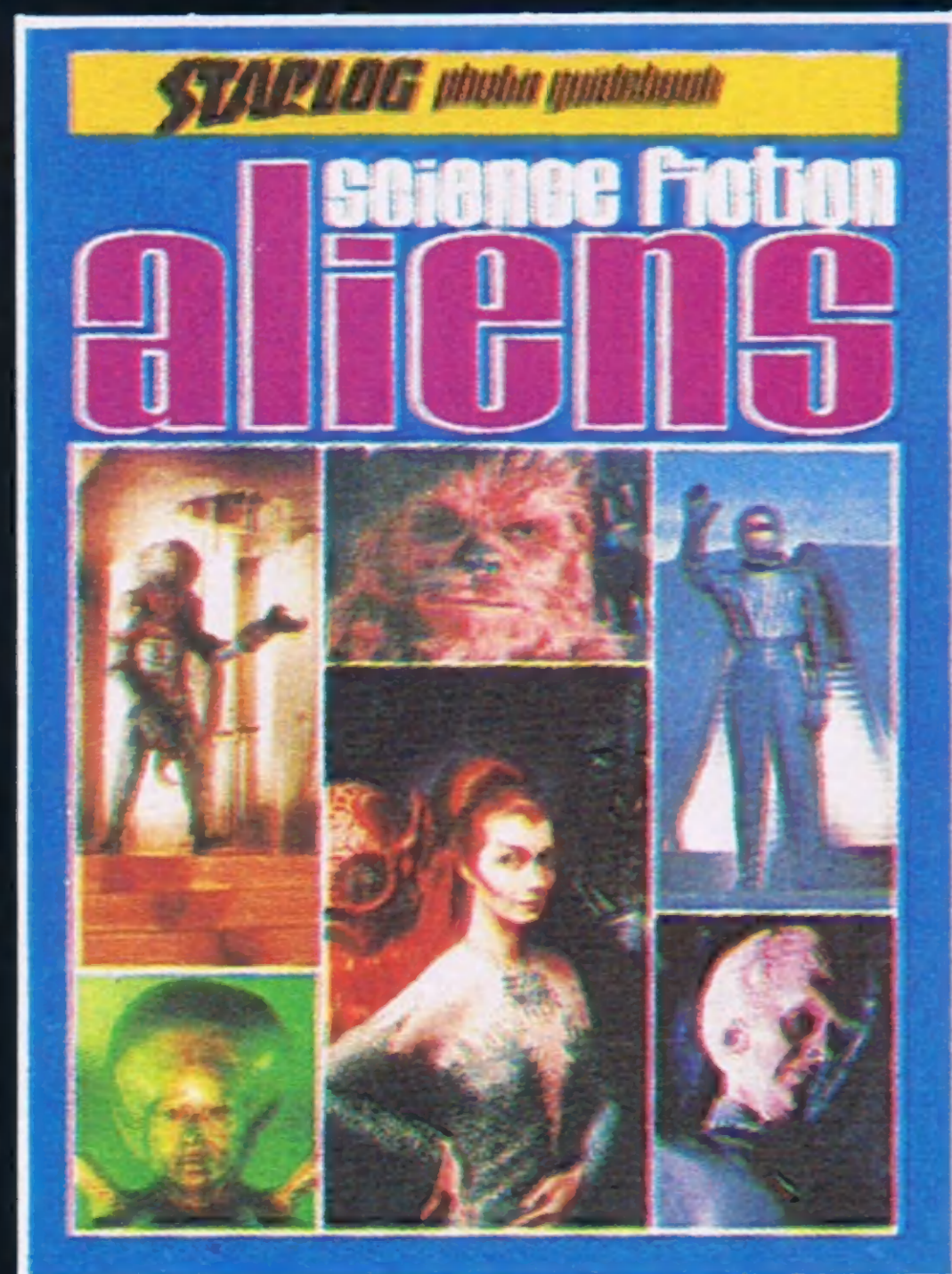


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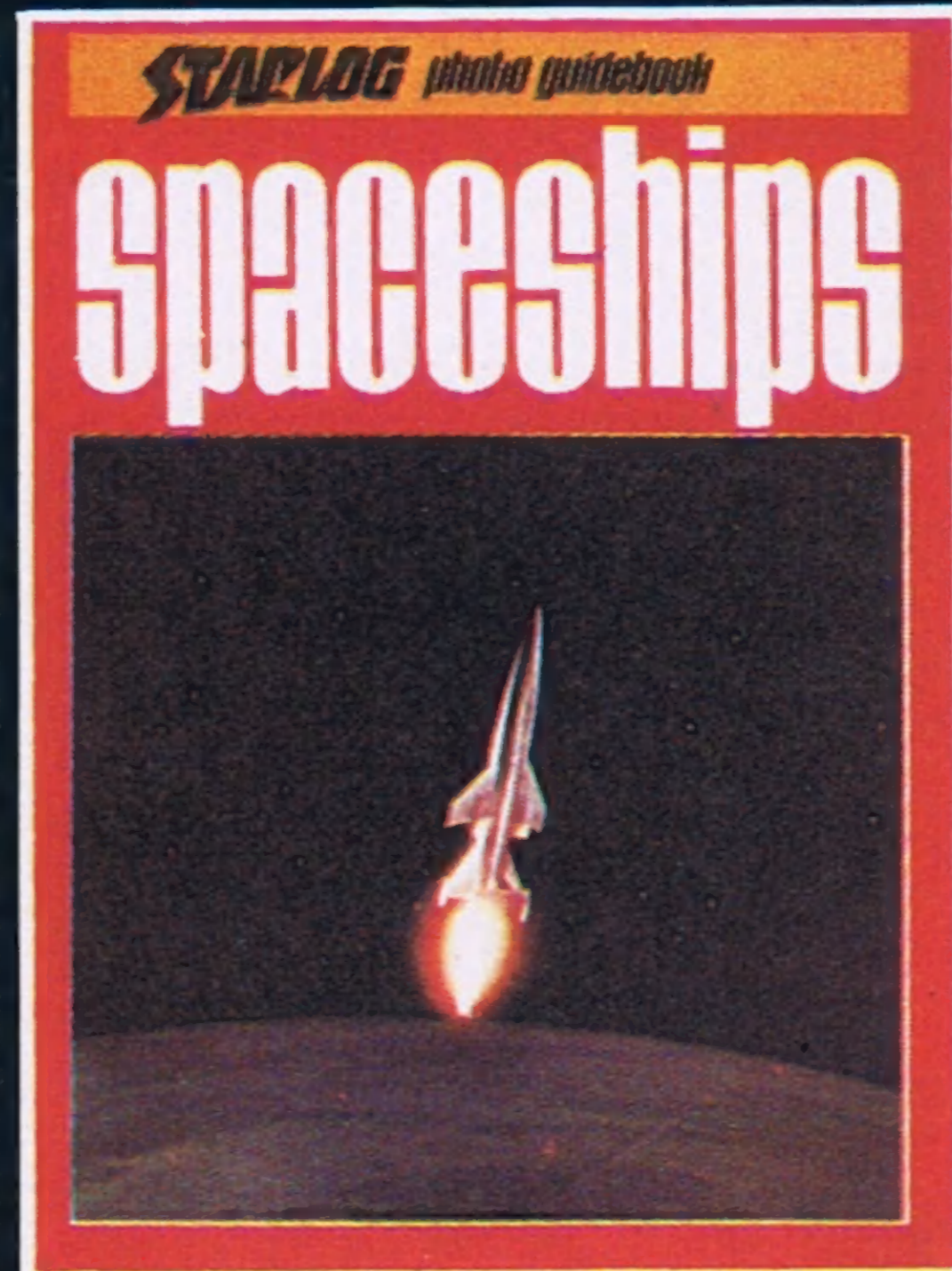
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